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September  
1942

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# Our Young Musical Army

by Blanche Lemmon

MEMBERS OF THE JUNIOR DIVISION of the National Federation of Music Clubs are doing their share to help win this war. They resolutely pass by sweet shops because there is better use for their allowances than the purchase of between-meals candy and sodas. They are helping to provide our armed forces with recordings and sheet music so that good music shall not be missing from camp life. To supplement the amount that comes out of their own pockets they give patriotic concerts asking, as the price of admission, the purchase of defense stamps to aid our war effort, or a fee that can be turned into music for men in service.

There are sixty thousand of these young musical patriots, eighteen years of age and younger, scattered over the country in approximately twenty-five hundred clubs, which means that any cause to which they turn their attention benefits greatly. Many good ideas receive their interest, but preeminently, they serve music. When they become club members they take a pledge, which reads: "I acknowledge my indebtedness to good music. I know that the music of a nation inspires or degrades. I realize that acquaintance with great music will be of value to that which brings courage and lofty ideals, and tends toward clean living. I promise to do all in my power to make America truly musical."

The cost of belonging to this great army of musicians is small, the advantages are many. Membership joins hamlet and city, small clubs and large; brings communion of interest; the benefit of instruction and advice from state, district and national counselors; grants interchange of ideas and the chance to raise or maintain standards through local, state and national competition. A nationally circulated magazine keeps members apprised of events taking place all over the country; what is new, what is interesting, what is noteworthy; lists club activities and suggests courses of study.

## Varied Activities

Club activities are varied, but throughout the country, clubs enjoy a feeling of unity in following the same installation service; in conducting their business meetings according to parliamentary law, in opening their meetings with the official National Junior Hymn, *Lord of All Life Our God and King*; in following these with the Junior Pledge and Junior Collect. Most of them have study courses based on material outlined by the National Chairman of Education, many engage in out-of-state correspondence. The particular work of each club, however, is of its own choosing. One club, for instance, specializes in opera. Its membership comprises twenty youthful singers, all living in Chicago, and so proficient have they become that they have taken part in a good many professional performances. They furnish the "Carmen" Children's Chorus for the Chicago Opera Company and for the Chicago perform-

er. Excellent. Very good. Good. Fair, or Below Average. Superiors earn the extra distinction of receiving National Honor Certificates from the national organization and, frequently, sequential honors from the state. These include invitations to appear on radio, convention, and other types of programs; gifts of opera and concert tickets; in a few instances scholarships for music school summer sessions have been given. Many states express pride in entrants who rate as Superiors for three consecutive seasons by giving them some special recognition.

Added inspiration and incentive recently have been given competitors in the original composition field, by a ruling that such works shall be sent to a national chairman of composers and shall be rated on a national basis rather than in each state. Judgment of original works is based on merit, according to the following age-classes: Class A—boys and girls up to twelve years; Class B—young people between thirteen and fifteen; and Class C—sixteen to eighteen years old. Surprising talent has come to light in these competitions, some of it in the lowest age range.

Junior Conventions each spring form the climax of the season's work. At these conventions club representatives give reports of their club work. Superiors from the Competitive Festivals perform, club conferences are held, massed orchestras, choruses and junior choirs appear, adult speakers and musicians bring inspiration, luncheons are held, and good fellowship abounds. Awards for various achievements are bestowed, and all present experience realization of the value of working together under one common set of musical ideals and under the bond of federation. Noble among achievements displayed have been highly original scrapbooks which have attracted much favorable comment in the past several seasons. These books are on yearly display in the states, then those with the highest state ratings are reserved to be sent to the biennial convention of the National Federation of Music Clubs for exhibition on Junior Day. (*Continued on Page 632*)



THEIR MUSIC SCRAP BOOKS WON HONORS  
For several years these members of the La Forge Music Club of Woodcliff, New Jersey, have won high honors for their Scrap Books in the National Contest of the Federation of Music Clubs.

THE ETUDI

# President John Quincy Adams' Picturesque Musical Impressions

A Quaint and Highly Picturesque Outlook of the Sixth President of the United States Upon Music in the Early Years of the Past Century

by Harold Clarkson Huggins

*President John Quincy Adams, eldest son of President John Adams, was born in 1767, just three years before the birth of Ludwig van Beethoven, but outlived the great master twenty-one years. He was a very widely traveled man in his day and age. When a boy, he accompanied his father on trips to Europe and was one of our first Ambassadors to Berlin. Few Americans had better opportunities to observe the cultural trends of his time, yet Mr. Higgins in his researches does not find any mention of his great musical contemporary Beethoven. This fine article is well worthy of careful preservation, as it gives a very authoritative and graphic picture of popular musical opinion in our early days.—Editor's Note.*



JOHN QUINCY ADAMS

of girls." And then he adds evidently realizing the awful heresy of his last remark, "I beg their pardon!" He really didn't dislike the girls. Only there were two or three of them in Northampton who irritated him with their airs and graces.

## A Popular Pastime

In the early days of the Republic, serenading the ladies was a great pastime. Adams found particular pleasure in it and made many entries in the Northampton diaries such as this of May 21, 1788: "Went with my flute to Storey's lodging. About a quarter before two sailed forth upon a scheme of serenading. We paraded around the town till about four in the morning." And the next day he laments, "Felt stiff and unfit for almost everything."

The violin and the flute indifferently played were the only common instruments in rural New England. The forte-piano and the harpsichord were luxuries, practically unknown in the frugal northern states. There is not a single mention of either of them in the Adams' diaries.

The songs sung with such relish were English songs. Adams remarks that it was strange that the enthusiasm, the passionate emotion, evoked by the American Revolution failed to produce any outstanding songs, any national music worthy of the name.

"The Americans fought for seven years and more for their liberty. If ever a people had occasion to combine the sensations of harmony with the spirit of patriotism, they had it during that time. Yet there never was during the whole period a single song written, nor a single tune composed which electrified every soul and was responded to by the fact that there was no taste for music in America."

Traveling in Germany in 1797-1798, while representing the United States at the Court of Berlin, he seemed particularly struck by the fact that "in almost every house we found works of music and reading." In one "miserable village, we could find scarcely anything. We saw, however, at the post-house, a small library, a forte-piano, and music."

German music seems to have made little impression on him. He found it "good," and reserved his praises for the French and Italian operas which were all the rage. Not one word of Beethoven, of Bach, or (*Continued on Page 630*)

A LIFE-LONG LOVER OF MUSIC. John Quincy Adams, sixth President of the United States, wrote in his diary a hundred and forty-two years ago. "The American people were created without a strong devotion to music."

To-day a devotion to music is nationwide. The national love of songs and singing is its best expression. And as a people in this respect we are not very different from our ancestors of post Revolution days, in which John Quincy Adams wrote:

"I am extremely fond of music, and by dint of great pains have learned to blow very badly the flute, but could never learn to perform upon the violin, because I could never acquire the art of putting the instrument in tune. I console myself with the idea of being an American, and therefore not susceptible of great musical powers. Many of my countrymen though have a musical ear, and can tune an instrument with little or no instruction at all."

American musical taste has always expressed itself in homey songs and homey singing. Americans are a singing people, although no one has ever paid much attention to celebrating their achievements in the realm of song. Around the fireside, on the hay-ride, high in the mountains and out on the plains beside the camp-fire outside the waters of the seven seas, resting on the arms after battle, Americans have always found deep delight in group singing. And they have also been particularly forbearing with the singer of solo songs.

## The Music of Our Ancestors

In Colonial days our ancestors sang hymns, jolly drinking-songs, and sentimental ballads imported from England. After the Revolution they sang

SEPTEMBER, 1942

# How Chopin Really Looked

Chopin's Only Photograph Comes to Light

**T**H E ETUDE TAKES GREAT PLEASURE in presenting the only known photograph of Frédéric Chopin, which we believe has not hitherto been published in the New World. We have obtained this through the kindness of Dr. Karol Lisznewski, member of the artist faculty of the Cincinnati Conservatory of Music. Dr. Lisznewski was born at Przemysl, Poland, and received his early musical training from Chopin's most famous pupil, Karl Mücki (1821-1897). Later he studied with Hendryk Melcer (an exponent of Leschetizky) at the Conservatory of Music at Lemberg, from which he was graduated with the first prize. He then became associated with the Leschetizky group and married Marguerite Melville, one of Leschetizky's foremost assistants. After coming to America, Dr. Lisznewski was connected with the Polish Legation in Washington, until 1922, when he was called to join the faculty of the Cincinnati Conservatory.

In telling the story of this rare portrait of his great compatriot, Dr. Lisznewski says: "I was fortunate in receiving a small glossy print of the picture from my friend, Wiktor Labunski of Kansas City. He is now the director of the Kansas City Conservatory of Music. It was a reproduction of a daguerreotype taken about one hundred years ago. Chopin, who was born in 1810 and died in 1849, must have been over thirty when this portrait was made, because Daguerre, 'the father of photography,' did not complete his invention of making a permanent picture upon polished metal until 1839. The process doubtless did not come into vogue until some years later. Therefore, from the fact



Chopin's only photograph. Published for the first time in America

that the picture shows Chopin already affected by his fatal illness, we can surmise with a fair degree of certitude that it was made after Chopin's illness at the Island of Majorca, whither he had gone with George Sand, with the hope of effecting a cure. Chopin, in this one and only photograph, looks like a very much older man. There are many pencil sketches, etchings, water colors, and oil portraits of the master, but these might easily be influenced by the imagination of the artist. The photograph, however, is necessarily accurate." Dr. Lisznewski reports that the old print needed restoration and that he re-

touched the background of the ancient "much-eaten original" and then had an enlargement made of the improved copy.

The years from eighteen thirty-eight to eighteen forty-three, during which this photograph presumably was made, were highly important ones to Chopin. His works, including the posthumous works and those published without opus number, total ninety-seven. His great "Sonata in B-flat minor" was issued in 1840 and bears the opus number 35. Therefore, many of Chopin's most famous masterpieces were developed after this date. These include such immortal works as the *Nocturne in G minor*, the *Nocturne in G major*, the *Ballade in F major*, the *Scherzo in C-sharp minor*, the *Polonaise in A major*, the *Polonaise in C minor*, the *Polonaise in F-sharp minor*, the *Ballade in A-flat major*, the *Nocturne in C minor*, the *Nocturne in F-sharp minor*, the *Fantaisie in F minor*, the *Ballade in F minor*, the *Polonaise in A-flat major*, the *Scherzo in E major*, the *Nocturne in F minor*, the *Nocturne in E-flat major*, the *Nocturne in B minor*, the *Barcarolle*, the *Polonaise-Fantaisie in A-flat major*, the *Sonata in G minor* (for piano and violoncello), the *Sonata in C minor*, the *Fantaisie-Impromptu*, the *Waltz in F minor*, the *Waltz in B minor*, and the *Nocturne in E minor*.

The fact that there are numerous photographs of Chopin's great contemporary, Franz Liszt, is due to the length of life of the Hungarian pianist. Chopin died in 1849 at the age of thirty-nine. Liszt died in 1886 at the age of seventy-five. After Chopin's death the development of the art of photography progressed very rapidly.

**T**HE YOUNG SINGER who wonders whether opportunities still exist would do well to have a look at Vivian della Chiesa. She is American born, "all American" trained; she asserted herself professionally after less than five years of preliminary study and experience; she has had no assistance except that of her voice and her artistry. Still in her twenties, she ranks well to the fore among our outstanding American singers. How did she do it?

Born into a thoroughly musical family, Miss della Chiesa's talents showed themselves at an early age. By the time she was fourteen, her voice had asserted itself, both as to quality and natural placement. Thanks to the wise foresight of her mother, the girl was given a sound general training. She was taught languages, piano and violin, gymnastics, and dancing. Shortly after her fourteenth birthday, she was taken to a capable vocal teacher. After three years, she was ready to begin work on coaching operatic roles, and to seek engagements.

In 1935, during her engagement-seeking period, a friend told Miss della Chiesa of a public contest then being launched by the Columbia Broadcasting Company, to "discover" an unknown singer for radio. Miss della Chiesa was quite certain that she had not the slightest chance of winning the contest, but determined to enter it solely for the experience of trying her luck under radio requirements. Thirty-six-hundred women's voices were entered in the contest. The winner, by unanimous vote of the judges, was Vivian della Chiesa.

The prize entitled Miss della Chiesa to a fee of thirteen hundred dollars, offered in payment of thirteen weekly performances on the air. After her second broadcast, she was offered commercial sponsorship. The following year, Paul Longone, impresario of the Chicago Opera Company, heard

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Distinguished and Popular American Soprano

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one of Miss della Chiesa's broadcasts, and invited her to sing an audition for him. The result was an operatic debut, in Chicago, as *Mimi* in "La Bohème." Miss della Chiesa found herself in a unique position: her services were in demand for opera, concert, and radio despite the fact that she had "specialized" in none of these fields. Where was her future work to lie? Her prudent decision was to specialize in no one field, but to perfect herself in all, so that she might be equally ready for any of the demands of a professional career. She believes that the work, and not the singer, decides the nature of performance. She also believes that her own career need by no means be an exceptional one; that the same public welcome awaits any serious young artist—provided that he is endowed with adequate vocal resources and fortified by adequate training and knowledge. Vivian della Chiesa here outlines what such training should be.

### Unforced Naturalness

"The singer's first problem is to learn to use his voice not only correctly but naturally. One should keep in mind that, important as academically correct singing is, it is not enough. The object of public singing is not to demonstrate an acquaintanceship with rules, but to give pleasure to one's hearers. That means that the correctness must be so natural, so spontaneous, so real that the listener is quite unconscious of the fact that tone production is the result of hard work. Pleasing one's audience is a tremendous responsibility. Before the singer is ready to assume it, he must be certain that his vocal equipment is not merely correct, but so natural and flexible that its mechanics no longer show. No matter how correct a tone may be, the least evidence of production mechanics, the least doubt in the mind of the audience that the next note may be less than perfect, set up a state of mind that decreases pleasure.

"In beginning each day's practice period—though my own is not less than an hour-and-a-half and not more than two hours, I advise beginners to use the voice more sparingly, working for half an hour in the morning and again later in the day—I have found it helpful not to set work too energetically. Sing your simplest exercises first, always in the middle voice, and never *fortissimo*. I begin by singing on all vowel sounds; then I go back over the same ground and repeat scales and exercises on the same vowels

must never think, 'Now the breath is being managed—now the tone is being placed!' Where audience consciousness of mechanics begins, audience realization of pleasure ends. That means but one thing: the singer's control of his equipment must be so complete that it appears entirely natural and spontaneous. How is that to be achieved?"

"My feeling is that the *rules* of good singing are valuable only to the point where they acquaint the singer with the *sensations* they must produce. Once you have learned how the intake of breath, the diaphragmatic support, the arching of the tone into the mask actually *feel*, transfer your concentration from the means of producing these sensations to the sensations themselves. It requires the aid of a competent and experienced teacher to show you the *technics*—then you are on your own; your task is to analyze and repeat the sensations, within your own body, that you experienced when your tone was correct. At that point, you have begun to learn to sing. While all conscientious singers make use of the same principles of vocal emission, no two will experience precisely the same sensations in producing tone. Thus, the singer's salvation lies in an intelligent analysis of what good tone *feels like*, and a concentrated effort to repeat that sensation so often that it can be summoned at will, like second nature."

"The 'problem points' in mastering good production—especially in the early years of study—in the control of the breath; the placing or arching, of the tone into the mask, for resonance; and the coordination of both these technics so that the breath passes in an arched, unbroken line from the diaphragm, through the resonance chambers, and out through the mouth. Only your teacher is capable of telling you how to perfect these technics—but once you have mastered them with the first full, round, centered tone you sing, try to discover how the tone *feels* and then concentrate on duplicating that feeling."

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VIVIAN DELLA CHIESA, leading soprano of the Chicago, St. Louis, San Francisco, and Cincinnati Opera Companies, featured soloist, and guest artist, Opera Internacional of Havana.

## Music and Culture

preceded by the consonant *N* (Na, Nay, Nee, No, Noo). I hesitate to recommend this to others, whose needs and sensations may be quite different from mine, but for me the *N* sound is an aid in placing the tone well in the mask. Only in third place, then, do I begin work in agility. If the singer is still in his early years of study, he will find it especially helpful to devote the first part of the practice period to concentrated work on placing tones in the mask. At first he will be conscious of placing the tone—then he will become familiar with the sensation that well arched, well placed tone should produce. By that time, he is on the high road to good singing.

## Requirements for Opera

"Every young singer finds himself faced with the problem of deciding whether to go in for opera, and every professional singer is asked for advice on this question. My own belief is that you need not decide at all—the nature of your musical and temperamental equipment will decide for you! Operatic work requires more than just a good voice or a big voice. There is such a thing as an operatic personality. You find it expressed in the ability to dominate a stage, make every last word seem important, in color, in rendering, in magnetic appeal. The operatic singer must draw on wide, magnificent (not callous!) gestures, and make them seem natural. Not everyone has that ability. Just as one painter excels in vast murals while another is at his best in miniatures, so one singer carries a special endowment for the great operatic line while another gives most pleasure in the intimate delineation of *Lieder*. How are you to know which talent is yours? As a matter of fact, the young student-singer can not know. For that reason, it is a wise thing to make one's study equipment as flexible as possible. When you are ready for major work, coach roles and learn song repertoires. Only in practice can you true bent assert itself. I can think of nothing sadder than the young student who 'decides' on operatic work and then a dozen roles, in his teacher's suggestion, only to learn by bitter experience that he is not at all adapted to operatic work. How much better would be the prospects of such a young singer if he had an equal number of intimate song programs to fall back upon! One's own inherent powers are the sole factors to decide one's ultimate work—and that decision can be prudently made only after one has had enough experience to show what those abilities are. Therefore, I advise the young student to specialize in versatility and to be ready for whatever opportunity the future may hold in store."

"I am often asked about the 'technic' of radio singing. Fundamentally, there is no special technic. The only requisite is a good voice and good, flexible control of singing. Sound methods of vocal production are equally applicable to all forms of work—indeed, they are the only methods. There are certain differences, however, in what radio does to the voice. For one thing, it picks up and emphasizes vocal imperfections. It is possible (though not advisable) to get away with slight technical inaccuracies on the stage, where the charm of a setting, or a beautiful gown, or the sheer power of the orchestra can cover them up. But before the merciless microphone, no slips are possible. For that reason, the soundest vocal equipment is necessary for radio work. On the other hand, radio is kind to a naturally small voice. A singer whose (Continued on Page 632)

## Woods Used in Musical Instruments

By Abbie Llewellyn Snoddy

**I**T IS INTERESTING AND SURPRISING TO realize how many kinds of wood are used in making some of our most popular musical instruments.

For the piano alone, six or seven different varieties of wood are used. Rumanian pine is needed for the sounding-board, narrow strips of the wood being glued edge to edge, with the grain perfectly straight and no knots or blemishes anywhere. For the plank into which the tuning pegs are driven, beech wood is used, a number of layers being glued together in such a way that the grain of each piece is at right angles to that on either side of it. This creates a tight grip on the peg, which carries a tremendous strain when the string is tuned.

For the "action"—the hammers, dampers and complicated mechanism controlled by each key—maple from Canada is imported. Imported from France, is used. These woods are very hard and have great grain. After being sawed in strips, they are seasoned for many months—first in an oven where both moisture and heat are applied, then in a dry chamber, and finally in an ordinary atmosphere.

The keys are made of American bass wood, white and grainless. The top of the key is, of course, ivory. The black keys are of ebony, which arrives at the factory in billets or logs from eight feet in length and one foot in thickness. The ebony, too, must be thoroughly seasoned. The wood for the outside or case of the piano will vary according to whether mahogany, walnut or ebony finish is wanted.

## For the Violin Family

For the violin family, the choice of wood is very important. Figured maple or sycamore from the Carpathian Mountains or the Eastern Alps is used for the backs of these instruments. For the body or tail of the violin, straight-grained pine from Switzerland, Germany, or Czechoslovakia is chosen. Cut in slabs, this wood is often stored away for five or six years, to dry thoroughly.

The beautiful "curly grained" maple used by the old Italian violin makers, whose instruments are to-day in many cases worth fabulous prices, came from Dalmatia and Turkey. The Turks exported quantities of the wood to Venice where it was made into galley oars. As the two nations were nearly always at war with each other, the Turks very carefully sent to Venice wood which had the greatest number of waves in it, hoping that oars made from it would quickly snap when put to use. Little did they dream that Stradivarius and others would turn this wood into marvelous violins.

Strips of figured maple, dampened and bent to shape over a hot bending iron, form the sides or pegs of the violin, and also the neck and scroll. These pegs are of ebony or rosewood. The small "fiddle stick" at the end of the fiddle is also of ebony. The bridge—the all-important piece—is of spotted maple, neither too hard nor too soft, with horizontal grain. The sound-post is a little round stick of even-grained pine, set in at right angles to the back and tail. Narrow strips of plane wood are used for the purfling, which binds the edges of the violin and keeps them from splintering.

## For the Wood Winds

The wood-wind family, to which belong the flutes, clarinets, oboes, English horns and bassoons are made from African black-wood, as hard as iron. It is imported in logs five or six feet long and about one foot thick. An inquiry as to why they are cut to that particular length will bring the reply that this length is the limit of what two men can carry on their heads. Native carriers bring the logs from the tropical swamps to the nearest station. When they are ready to unload their burden, they go about it in a curious way. First they place upright a forked stick which they carry with them, and gradually lower their bodies until the heavy log rests in the two forks. Then both log and resting-stick are pushed away, to fall to the ground clear of the carriers. Each log will weigh from two to two and one half hundred-weight.

Instead of the black-wood, a very hard, brownish wood from the West Indies, called cocos wood, is sometimes used. The red wood which produces the sound—the music—is made of a particular kind of cane, chosen for its springiness. It resembles bamboo and is imported from southern Spain and the Var Valley in France. The canes are hollow, and the sections used are cut through the knots.

## In the Organ Factory

The timber yard at an organ factory will disclose an interesting variety of woods. There we will find British Columbia pine, or Douglas fir, a strong, light-colored wood used for the interior framework of the organ; cedar from British Honduras, with a wonderfully straight grain—a wood chosen for the sound-boards, because it will not warp or twist; light brown boards of enormous size—sequoia which grows on the slopes of the Sierra Nevada in California; and a pale, cream-colored wood, pine from Western Canada or Siberia. Here, too, we will find mahogany from Honduras, fine, large boards twenty feet long with perfectly straight grain, which will not warp; Borneo cedar, a solid wood used for magnet bars; several varieties of plywood, teak from Burma to enclose the "actions" and pipe-selections; and Canadian red birch, very fine and hard, for the pedals and other parts liable to hard wear. Lastly, we see oak from various sources, to be used for the case work for consoles, panels and other parts which show, and where the beauty of the wood is important.

## Music in Switzerland

By Dr. Hans Ehlinger

Magnificent little Switzerland has been actively promoting its musical interests all during the war. Dr. Hans Ehlinger of Basle has given a brilliant account of the astonishing achievement of the Alpine republic. The Lucerne Festival was an unusual success. The orchestra was that of La Scala. Alfredo Boasi, well known to readers of *The Etude*, organist of the Milan Cathedral, and others would turn this wood into marvelous violins.

A singer whose (Continued on Page 632)

## A Profitable Musical Calling for Women

A Condition Which Should Open a Large, Well-Paid Field for Trained Musical Workers

by William Braid White

AT THE CONVENTION of the American Society of Piano-Tuner Technicians last year it was revealed that there are in the United States fewer than three thousand men of all grades of competence who are now engaged in tuning pianos. At the same time, it was estimated that there are at least six million pianos in the United States. Piano manufacturers estimate that in justice to any instrument, it should be tuned at least twice a year. If the instrument is regularly used, it should be tuned many more times, depending upon the extent to which it is played. Let us say that the average number of tunings should be three. That would make eighteen million tunings a year. Each of the three thousand tuners at present employed would then be obliged to do six thousand tunings a year, if all these pianos were to be properly cared for. This is obviously impossible and makes a ridiculous picture.

Second,

in order to produce tone from the string, the hammer must rebound instantly upon delivery of its blow. It must then fall into such a position that it can at once be used for a second blow, if required. This is called "repetition," and every piano action is designed to secure the greatest facility in repetition and the greatest possible range of intensity of blow. This is true of all pianos, grand and upright. The grand action, however, is more sensitive and delicate; mainly because the horizontal position of the hammers allows them to fall back after a blow, by gravity.

## Why Out of Tune

Now: why do pianos go out of tune? This is briefly and clearly described in a pamphlet written by me for Steinway & Sons, some years ago, and by them widely distributed, in which I said:

"In order to understand why a piano goes out of tune, it is first necessary to remember that the whole instrument is always under a varying stress. The two hundred and thirty odd strings are stretched at an average tension of from one hundred and fifty to two hundred pounds apiece; so that the iron plate, together with the heavy wooden framing, carries a strain totaling from seventeen to twenty tons."

"This stress is not constant, for the reason that the steel wire is highly elastic. The soundboard is merely a thin sheet of spruce averaging three-eighths of an inch in thickness. If it be properly constructed, the whole board becomes something like a highly elastic spring. The more elastic it is, the freer and more agreeable will be the tone emanating from the piano."

"Unfortunately, this very construction is extremely sensitive to all changes of temperature and barometric pressure. Thus, in summer time, throughout the greater part of the country, there is much moisture in the air most of the time, and rain is frequent. Wood, under these conditions, swells up, nor will any kind of coating protect a wooden soundboard from these influences. On the contrary, when the heat is on during the colder months, the air in the rooms becomes much drier, owing to the evaporation of moisture and failure

to keep on hand open vessels of water, flowering plants, or other moisture retainers. Consequently the moisture in the soundboard rapidly passes off, the board shrinks, the strings slacken down, and the pitch drops.

"It is perfectly evident that even where conditions are not extreme, and even in climates which have only a comparatively short range, this process is continually going on.

"Every change of a degree in temperature, or of one-tenth of an inch in a barometer, has its effect. The soundboard of the piano, then, is always slowly rising and falling through short distances, and constantly, therefore, suffering variations in its ability to hold the strings up to proper pitch.

"On the other hand, if the piano be neglected and unless it be tuned at least once at every change in season, say four times a year, during spring, summer, autumn, and winter, it will not stay in tune."

Again what is meant by "voicing" a piano? "Voicing" is the process of adjusting the density and hardness of the hammer-felt so as to produce the optimum tonal effect from the meeting of hammer with string. The hammers come from the glueing presses extremely hard, and are gradually and patiently worked down by skillfully stabbing them with needles, until the correct quality of sound is being produced (without reference to pitch or other properties of the string); from each unison of strings. Makers of fine pianos devote an immense amount of labor to this work, which again calls for great skill and must not be meddled with by amateurs or untrained workmen. Old pianos of good

make may often be tonally restored by a skilful reworking of the hammer felt. This should be done only by trained, professional experts.

## Equal Temperament

What is the equal temperament? Every piano student knows at least the name of "The Well-Tempered Clavier," the famous "Forty-eight Preludes and Fugues," written by J. S. Bach, to be played upon the clavichord by his children. Bach gave to the collection this name, because he had worked out for himself a system of tuning the clavichord (and therefore all other keyboard instruments) by dividing up each octave into twelve semi-tones, tuned at equal proportionate distances, each from the other. It comes to this, that if you suppose one end of an octave of twelve semi-tones, such as the piano keyboard gives, to be produced by one hundred ten vibrations per second (which is the pitch of low A), then the pitch of the A an octave higher will be two hundred twenty vibrations per second, just twice as many, for this is the octave ratio: two to one or one to two. If now you desire to have this distance divided into twelve equidistant sounds, you must



WILLIAM BRAID WHITE

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and a factor that, multiplied twelve times, will give two from one or two hundred twenty from one hundred ten. This factor is always and in every case, of course, the twelfth root of two, which is equal to 1.0594831 plus, or very nearly 1.06 that is, 1.6100.

If we start at the pitch tone that we use to-day (violin A-440 vibrations per second), then by multiplying at every semi-tone going up, by this factor (twelfth root of two) you will get one after another all the correct vibration numbers (frequency pitch) of all the rest of them. Then, by reversing the process of successively dividing, you can get the correct vibration numbers of all the successive semi-tones below A-440. That is a matter of simple arithmetic and has been done with great care and correctness.

The job of the tuner is to arrive at these pitches as exactly as possible. This he does (when he is properly trained) by listening for, detecting, and estimating the speed of the phenomena called "beats," that queer rising and falling of sound that occurs when two sounds not in unison are sounded simultaneously. The number of these beats can be calculated for any interval tuned in equal temperament, and the tuner's work is accurate in proportion as he follows exactly the calculated rates of the beats. The training necessary to enable a tuner to hear, detect, and estimate these beat phenomena is not a long affair. Length of steel wire stretched at 150 lbs. on more of tension is very considerable, and the skill called for is of a high order. It is extremely improbable that any could master the art professionally, i.e. as judged by professional standards, except under the personal direction of a competent teacher. This is not work for amateurs or triflers.

Finally, as to the opportunities presented to women in this field: Neatness, patience, attention to details and good natural sense of pitch are essential. All of these are at least as much feminine as masculine qualities and some of them much more feminine. The use of pianos is again steadily on the increase. Pianos must be serviced. Competent tuners and service men are daily becoming scarce, and in many parts of the country are almost entirely vanished. The student who tuners will not object to women competitors. A woman tuner (a pupil of mine) is to-day secretary of the Michigan Tuners Association. Here is something just waiting for the delicate perceptions and neat hands of women, an occupation calling for no capital, enabling one to work for oneself and certain to yield a good and honorable living. What more could one ask?

## The Oldest Music Store in America

By Virginia G. Tupper

THE OLDEST MUSIC PUBLISHING COMPANY in America is the Oliver Ditson Company, which traces its roots to the year 1783. The company is now affiliated with the Theodore Presser Company. What is believed to be the oldest music store in the United States still under the management of descendants of the founders is located in Charleston, South Carolina, which is a city of many "firsts."

The Charleston Museum was the first Museum in America, founded in 1773.

The College of Charleston is the Oldest Municipal Institution of Education in the United States. It was chartered in 1785.

The New Theatre opened in Charleston with a tragedy, "The Orphan," in 1735. It was the first theater in this country.

The Siegling Music House is the oldest music store in America, still under the management of descendants of the founder. For some time it was the only establishment of its kind. It was opened in Charleston, November, 1819, by John Z. Siegling, who began as a musical pioneer from Europe. John Siegling was born in Erfurt, Saxony, in 1788. His parents were poor and there were thirteen children. When in his teens, John decided to leave his home and go forth to make his fortune in a new land. Paris attracted him, and when he was twenty, he found employment with the Erard Bros., who manufactured musical instruments in Paris. The French Revolution caused the Erards to leave Paris, and move to London, and young Siegling went with them. While in Paris, he was sent often to Malmstrom. Here the Empress, Josephine, lived in great pomp and luxury. John Siegling often met her, and was charmed with her graciousness, her sweet voice, and winning smile.

## Into the New World

He worked ten years with the Erards and then decided to set up in business for himself. As a first step he settled in New York. That city was afflicted with an epidemic of yellow fever. In 1819, Charleston was one of the largest commercial cities in the United States, so Siegling set sail for Charleston. He opened his first store in 1819 on Broad Street, near St. Michael's Church. A very quaint advertisement of that year appeared as follows:

"Mrs. Ketell advertises to teach Piano Forte after Longren system, with the help of the Cheroplat, which is now gaining great progress through Great Britain, and she refers prospective patrons to Mr. Siegling's Music House, nearly opposite the Court House, Broad Street, Charleston."

The pianos Siegling imported in 1820 from London, were specially made to wear well in a southern climate. Siegling published much music. The quaint characters, and archaic phrasing of these ancient piano pieces and songs are interesting to the music connoisseur of to-day. During the Civil War workmen at Siegling's abandoned their tasks, to make drums for the Confederates. Mr. Siegling brought the first harp ever imported to America. He loved the harp and was responsible for bringing more harps to South Carolina than were sent to any other state. John Siegling prospered, but the Civil War made many rich Charlestonians poor. Siegling lost his money, but carried on his business despite war and its terrible aftermath in the South. His house was the center of Charleston's musical functions.

In 1830, following the trend of business, he moved to the corner of King and Beaufain Streets. He also opened a branch house in Havana, Cuba. That same year a great fire broke out on King Street; it spread over several blocks and destroyed much property. Siegling's new house and all his stock were completely destroyed. Immediately he began rebuilding on the lot. The present three-story building, still occupied, was completed in 1833. For one hundred and twenty-two years The Siegling Music House has imported pianos and other instruments, and sold music to generations of teachers and pupils.

John Siegling was succeeded by his son Henry. Henry built up a good business and, on his death, left the Music House to his three sons. Rudolph

Siegling was made President and held that office until his death in 1934. His oldest son, Rudolph, is President of the Siegling Music House to-day. Mme. Marie Schuman le Clec, a famous harpist, was grand-aunt of Rudolph Siegling. Her harp, sold in 1850, is among the antique exhibits of this house. An ancient drum, a piano imported in 1860, a harp lute, and other instruments, are cherished relics of those early days.

## No Substitute for Practice

By Gordon Fory

THE GREATEST TEACHER in the world can recommend nothing that will take the place of practice. Too many who are taking vocal lessons seem to expect some such magic on the part of the teacher. You may, in other lines of endeavor, hire someone to do your work but in the development of the voice you yourself must work hard. Many will willingly pay a large fee for lessons or possess talent of the highest type, or have a singing instinct even greater than that of the average teacher—still you will need to work if you wish to become more than mediocre. Competent judges may tell you that you have a magnificent voice, one that will "take you to the top." Yet long and arduous toll are necessary. You must take your voice "to the top."

Can you "take it?" Sembach, Melba, Scotti, Lind, Patti, Tibbett and Flagstad, all had to work

hard to get there without it? Are you more gifted than they? Has your teacher a short cut that eliminates the need of work? The teachers of these artists had no such short cut!

Then there is the second great necessity—to be patient. No matter how willing you may be to work you need also to be able to wait. Even prize-fighters, proverbially "dumb" as they sometimes are, know that they must wait until fit before going into the ring. Even the most be-whiskered farmer waits until a colt has reached a certain maturity of muscle and temper before loading him heavily. More voices are ruined through impatience than through laziness. There is a certain finish that can be attained only by long schooling. A knowledge of style and of technique, a ripening of finger muscles, a refinement of taste and perceptive sense demand patience. These will be yours only after long waiting—waiting filled with well directed effort toward the ends desired.

Your teacher can tell you how to work at what to work, give you methods and suggestions, lay down laws and issue orders. He can rave, pray and agonize, but he cannot do your work.

Not many have the divine urge to work on and on. Not many have the long vision that makes work a pleasure and gives to active anticipation a joy almost as great as realization.

"Work out your own salvation." In due time shall reap if ye faint not." "First the blade, then the ear, then the full corn in the ear"—great natural laws these and from a very high source. However easy singing may look, the hidden truth is that it is the hardest kind of work. It calls for more energy, consumes more vitality, drains more mental and nervous force from the system than almost any other form of human endeavor. Few endure for long. Those who do endure have schooled not only their voices but their bodies and minds and their very souls to the highest degree of poise, coordination and endurance. Their entire lives have been given. They have waited but not without work; they have worked knowing that only thus would opportunity find them ready.

## Rapid Sight Playing

A Practical Method to Produce Quick Results

by Ruth E. French

IMPROVEMENT OF SIGHT PLAYING ABILITY must of necessity be accomplished quite largely by actual playing at sight. Yet it is well to consider the scientific principles underlying sight playing in general and from these work out individual problems. These principles, taught to pupils from the beginning of their study, will train them in the habits that produce dependable readers.

Ask a musician how he reads music and he will probably not be able to give any definite answer because, to him, reading music is like walking—he simply does it. However, there is a very intricate muscular and neural process back of the apparently simple act of reading a line of music. Briefly, we eyes see a line of notes, the notes in chord formations and from this impression there is a corresponding expression in the form of impulses to the fingers acting in connection with the keyboard. The notes are seen in their relative positions on the staff, while the fingers feel the distances on the keys which correspond to the positions of the notes. We read from positive points relatively, and the fingers work in coördination with the eyes.

To accomplish this the nerve pathway from eyes to fingers must be kept clear. Probably the greatest stumbling block in this task is fear, bringing with it tension which fathers most of the troubles that musicians know. Psychologists tell us that if we can prevent the physical expression of an emotion it will die. So preventing tension will go a long way toward killing fear and promoting confidence. Consciously relaxing certain muscles, thereby permitting free circulation of blood, is one of the best methods of fostering confidence. If relaxation is difficult deep breathing will help. After three deep breaths just before playing, the mind should be so concentrated upon the task in hand that there will be no room for fear.

## Developing Observation

Since music reading calls for instantaneous and accurate observation of the most minute details, the first requisite is to be able to see exactly what is on the printed page. This goes without saying that the reader has normal eyesight or corrective glasses.

Training the pupil's powers of observation should be a part of his first study of piano. The teacher may point at random to a measure and ask the pupil to play it. This may be varied by sometimes having him tap the rhythm, name the notes, or play it in the air for fingering. It may be made into a game in which one point each is given for playing the measure correctly in regard to notes, rhythm or fingering. Three points make a perfect score. Another very important practice in observation is training the pupil to see at a glance the four things which determine the char-



acter of a piece of music. These are the key signature, the time signature, the first bass note, and the tempo marks. This type of study worked in with the pupil's earliest lessons will do much to eliminate wrong notes and rhythms.

Since music is read from positive points relatively rather than by thinking note names we may consider the melody as a graph to be followed by the fingers on the keyboard. Take a simple melody such as No. 1 of Schumann's Op. 68, and read it thus:



"Treble clef, positive point E, down, down, down, down, up a third, down, up a third, down, down a fourth, up an octave and so on." This trains the pupil to be actively conscious of the direction of the melody and of the intervals which make it. When a repeated note forms a regular part of an accompaniment as in the "Humming Song" of the same work, it may be disregarded and only the moving part observed. This frees the mind from extra thought processes and allows it to run rapidly and smoothly. Speed and smoothness of mental action should be the watchwords of the sight player.

One point which the student must not overlook is the necessity of seeing the fundamental beats of a measure. Music is printed so as to make these beats obvious, yet when there are many notes of different lengths and groupings, certain measures can be confusing to the eye. In an example such as this,



the two sixteenth notes are played on the last half of the second beat. Yet more than the occasional pupil will look twice before he is sure of it. The rapid reader must comprehend it instantly. In Cecil Burleigh's "Stern November" there is more difficult reading.



Chords call for more complicated finger adjustment and coordination than do melodic lines. I will

# Disney's New Musical Picture "Does It Again"

Music Takes a Stellar Rôle in "Bambi"

by Donald Martin

not be difficult, however, if the pupil has learned to feel single intervals in his hands. The student who can do this will make finger adjustments for chords quickly and accurately enough for rapid reading, must work not only at the piano but away from it. This can be accomplished by thinking a chord and then moving the fingers to the required position. Later he can test the result of this practice when a piano is available.

A splendid exercise is to play different positions of triads and full chords in the following manner. Triads are recommended for those whose hands are small enough to cause them to stiffen by stretching to play full chords. Sitting at the piano but with the hand away from the keys shapes the fingers to play the root position of the C major chord. When the chord is felt in the fingers place them over the proper keys and see if the fingers are accurately spaced. Then the hand fits the chord repeat with other positions. When the student is sure of the "feel" of all positions of the chord he should try to adjust his fingers more quickly. Play the first position on count one; on and adjust the fingers for the second position; on two play the third position; on and relax. Even when practicing slowly the student should think to make as nearly instantaneous adjustments as is physically possible. Too often he thinks that because he is playing slowly he may adjust his fingers slowly, thereby losing all the benefit of the practice.

Another important detail in chord practice is to move only the fingers necessary to play the next chord. To illustrate:



In going to the second only the second finger needs to move laterally. The fourth finger will be over the A when the first chord is played. Most pupils will move all the fingers in going from one chord to another; this is a waste of time, and results in confusion and inaccuracy. The pupil must learn efficiency in working with his hands and no pianist can afford to move three or even two fingers to do the work which can be done by one.

Briefly summarized, the mind must receive through the eyes clear and accurate impressions from the printed page, and the hands must make positive and exact movements corresponding to these impressions. All training in sight playing should have as its aim the perfecting of this coordination.

"Many adults could have a wonderful time studying music if they would only apply themselves. They think that they cannot hope to play, and give up without a trial. A few minutes a day, invested with perseverance, would enable them to find the key to one of the most enjoyable and useful things in life—MUSIC. Music is needed now, more than ever before, to stimulate courage. America unafraid is America invincible!"

Hon. William H. Woodin,  
Former Secretary of Treasury.



The music of the deers in "Bambi"

ground themes which serve as an obligato to visual action, and to straight musical films which center dramatic scenes around featured "hit" tunes. *Bambi's* score is different from either. With only a little over one hundred words of dialog throughout the entire picture, music takes the place of spoken words in certain scenes of the film. The story has no plot as such; it illustrates, rather, the cycle of life itself, taking place among the animals in the forest and making audience one with the animal characters with whom they share the full complement of emotions which make up life. The film opens with the birth of *Bambi*, the baby deer, and follows his development through learning to walk, finding food, struggling for existence, tasting the joys and the heartaches of adolescence and love, and fighting his enemy, *Mart*. It ends with death that rounds the cycle back to life again with the birth of *Bambi's* offspring.

By leaving the delicate adjustment necessary to make the animal lives our own, Disney has used music as a bridge. Man, the hunter, and menace to forest life, never once appears on the screen. He is represented entirely by a musical theme of brooding intensity. Each time the theme is heard, the audience knows that danger is at hand. When the animals sense the presence of their enemy and prepare to flee, the sounding of *Mart's* theme unfolds the situation for the audience without a word of spoken explanation. At the opening of the picture, music again guides

the audience into the mood of the story, leading the way into the feeling of the forest. The change of seasons throughout the film is indicated entirely by music.

Except for *Friend Owl's* song, a burlesque on love, the animal-characters neither sing nor play. The music is provided by orchestra and a chorus of forty voices under the direction of Charles Henderson, and worked into the action so that it is an integral part of its progress. When *Bambi* is born, for example, the animal characters admire and exclaim over the baby while the chorus, in the background, sings *Love Is a Song That Never Ends*, the picture's over-all theme of haunting melody, which is used both as an actual song and as motif material at all important moments in the production. In order to keep this featured emphasis on music rather than on the individuals who make it, the Disney Studios are not publicizing the names of any of the singers. Also, choral arrangements are used to give an augmented orchestra impression rather than to ring forth as a "spot" of voices. This is especially true in scenes showing winds on the meadows and in trees, in the opening scenes that place the mood, and in the swelling musical climax.

*Bambi's* music is the work of Frank Churchill and Edward Plumb, both of whom have attained national recognition for their work on other Disney films. Plumb, who is responsible for the background music and the scoring, was the studio musical director on "Fantasia." Churchill, who provided *Bambi's* songs, created the unforgettable music of "Snow White" and of "The Three Little Pigs" ("Who's Afraid of the Big Bad Wolf?"). Mr. Churchill's regrettable death on May 14, brought an untimely end to a career that began as theater pianist and led to one of the highest ratings in ASCAP.

In addition to *Love Is a Song That Never Ends*, Churchill's facile pen provided *Little April Shower*, *Let's Sing A Song About Spring*, and *Looking for Romance*. Though the songs are blended into the score, the strength of the individual melodies is such that they promise to find high favor in the field of straight popular music. Lyrics are the work of Larry Morey, who teamed with Churchill on "Snow White" and other well known Disney songs. Those whose memories go back to the depression will recall the singular lift in public mood that was given by the "Big Bad Wolf" song. Without being in any way able to alleviate general circumstances, the very presence of that tune helped take attention away from them, or to give people a greater zest to meet them. "*Bambi's*" doing anything" about the war, they turn people's minds to the more important and lasting verities of life and hope. The rapturous and triumphant end of the film, secured chiefly through music, should offer the public a great deal more than mere entertainment value.

ONE OF THE FOREMOST PIANISTS of our time, Egon Petri, has been lately heard in a Sunday morning recital over the Columbia Broadcasting System from 11:05 to 11:30 EWT. Especially noted as an interpreter of Bach, Beethoven, Liszt and Busoni, Petri has played works by these composers in his programs, and has also drawn on masterpieces of the classic and contemporary piano literature. The son of an eminent Dutch violinist, Petri was reared in a household visited by such musical celebrities as Clara Schumann, Brahms and Grieg. At the age of six he began his formal study of music with violin, piano, organ and French horn lessons. His first piano teachers were Buchmayer and Teresa Carreño. At twenty he met Busoni, and through the encouragement of that famous composer-pianist he decided to adopt the career of concert pianist.

It has been said that Petri, more than any other pianist before the public, has carried on the traditions of Busoni of whom he was a close friend as well as a favorite pupil. Of Petri's playing one English critic has said: "He brings close thinking to each composition and the direct action of a pair of wonderful hands which never make an unnecessary movement." His splendid concentrative gifts and the use of his hands, Petri will tell you, came from his work with Busoni. Since it was said of Busoni that his artistry was best exemplified in the music of Bach, Beethoven and Liszt, it is not surprising to

Schubert's *Impromptu in B-flat major*, Op. 142; September 13—Three Prokofieff compositions: *F-Sharp minor Gavotte*, *C major Prelude* and *the March* from "The Love for Three Oranges," and the Busoni arrangement of Mozart's *Andantino* from his "Ninth Concerto"; September 20—Beethoven's *Sonata in C minor*, Op. 111.

Another program, which *ETUDE* listeners will find of particular interest, is Columbia's *Keyboard Concerts*—featuring eminent pianists, exploiting the masterpieces of keyboard literature (heard Tuesdays from 3:30 to 4:00 P.M., EWT). It is regrettable that information on the participating artists on this program is not available farther than a week ahead, for we would particularly



EGON PETRI  
and his summer master class at Cornell University

find Petri's abilities run in a similar channel. Some critics contend that Petri has few peers in his performance of the music of Beethoven, and that no one does more notable justice to the music of Liszt than he.

After his concert debut in 1902, in Holland, Petri made a highly successful tour of Europe where the phrase "Petri mastery" soon became a symbol of the admiration his musicianship aroused. In recent years he has duplicated his European successes in this country, and a Petri recital to-day is marked as a major event wherever it takes place.

Only three of the pianist's four programs for the month of September were available at the time of going to press. They are September 6—Chopin's *Berceuse* and *Ballade in F minor*, and

# Keyboard Concerts on the Air by Alfred Lindsay Morgan

RADIO

Behind the programs called *Pan-American Holiday*, heard on Saturdays over the NBC network from 4:00 to 4:30 P.M., (Continued on Page 632)

# Master Conductors' Master Records

by Peter Hugh Reed

**B**EETHOVEN: SYMPHONY NO. 8 IN F MAJOR, Op. 93; the NBC Symphony Orchestra, direction of Arturo Toscanini. Victor set DM-908.

Toscanini's performances of the Beethoven symphonies are regarded by many leading critics of to-day as the most vital substantiations of these scores to be heard in the concert hall. His conceptions are based upon a clear understanding of their style and a historical perspective of the music and are the development of a long study of the poetic and dramatic content of each work. Slowly, but surely we hope, Toscanini's performances of all the Beethoven symphonies are materializing on records. It remains for him to complete only the "Second" and "Ninth" to complete the cycle.

The present performance testifies to Toscanini's uncanny gifts for vitalizing a familiar score. His approach to the music is so personal that it is realized at every turn of the music; nowhere else has Beethoven given us quite the same demonstration of his sense of joyful well-being in music. This, in spite of the fact that the recording was obviously made during a broadcast, and its tonal qualities are not always as richly sonorous—particularly in the full passages—as they should have been.

**Mozart:** Symphony No. 38 in D major, K. 504 ("Prague"); the London Philharmonic Orchestra, direction of Sir Thomas Beecham. Columbia set M-M-509.

Of the three existent versions of this symphony none emerges from the records as treasurable an expression of the score as this performance. Again, as far as the quality of the complete rapport between the conductor and the London Philharmonic, an orchestra with which he was so closely associated for so many years, An English critic has called this performance "one of quiet beauty and the finest feeling, which fully satisfies."

**Ravel:** Le Tombeau de Couperin; The Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set X-MX-22.

This score, written during the years of 1914 to 1917, is often called a souvenir of World War I, since its various movements are dedicated to the memory of different friends of the composer who died in defense of France. In its original version for piano, written during the years 1914-17, the score was in six parts, but, in the orchestral version, which was given in 1919, there are only four movements. Each is in the style of an eighteenth century dance favored by Couperin, court musician to Louis XIV, to whom the title of the work pays additional homage. Although stylistically stemming from Couperin, Ravel's score does

not, however, own the same individuality as the music of the famous eighteenth century court dancer; there is a decided touch of irony and an underlying mordancy to this music, which makes it inseparable from the war in which Ravel as well as his lost friends participated.

The present performance is distinguished for a considerable attention to dynamics and for good phrasing, but except as a recording, it is no more significant than the earlier version by Piero Coppola.

**Strauss, Johann:** "Three Delightful Waltzes"—"Song of Love Waltz, Op. 114; Morning Papers Waltz, Op. 279; You and You Waltz from "The Bar"; played by the Vienna Philharmonic Orchestra, conducted by Clemens Krauss and Erich Kleiber. Victor set DM-907.

These three adjectives selected by the sponsor best designate the quality of the music here may well repel as many buyers as it will attract.

True, Strauss' waltzes are delightful, but this hardly does justice in describing the qualities of these three dances. The first waltz, *Liebesleider* an early work, is one of the first in which Strauss attained a symphonic breadth. The second waltz, *Morgenbläser*, is a more mature composition; it was written for a ball of the Vienna Journalists' Association which explains its title. The *Du und Du Waltzer* from "Der Fliegende Holländer" hardly needs an introduction; it is among the composer's finest expressions. Both conductors play these waltzes with style and feeling, and a true understanding of their lifting phrases. Although the recording here dates back a half dozen years, we believe that most listeners will agree with us that it is satisfactorily attained.

**Strauss, Johann:** Treasure Waltzes from "The Gypsy Baron"; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia disc 11800-D.



SUZANNE STEN  
VIENNESE MEZZO-SOPRANO

RECORDS

part in the performance is smoothly and efficiently attained.

**Rosenthal:** Carnaval de Vienne on Themes of Johann Strauss; Moritz Rosenthal (piano). Victor disc 11-8175.

Rosenthal, now nearing eighty, made this disc in London in 1936. The composition has long been a favorite war horse of his in concert, and undoubtedly his many admirers will welcome its acquisition on a record. However, we find little to admire in the pianist's playing here outside of some fine finger work on the first side after a tentative beginning. (The *Continued on Page 649*)

THE ETUDE

Reiner is less successful with this music than he was recently with the *Weiner Blut Waltz*. These waltzes were intended for stage dancing and not for a concert hall performance in which excessive indulgences in rubato prevails.

**Kern:** Show Boat—Scenes for Orchestra; The Janssen Symphony Orchestra, conducted by Werner Janssen. Victor set DM-906.

Although this performance of Kern's symphonic treatise on his "Show Boat" music (written at the request of Artur Rodzinski) is well played, the style of performance is related more to the theater than the concert hall. It definitely lacks the refinement of expression and the more considerate attention to detail which Rodzinski gives in his recording.

**Brahms:** Hungarian Dances Nos. 1, 2 and 7; The Indianapolis Symphony Orchestra, conducted by Fabian Sevitsky. Victor disc 11-223.

Sevitsky's treatment of these dances is uncompromisingly straightforward, lacking in insight into their tonal and rhythmic subtleties. The rendering and playing of the orchestra however are quite good.

**Scriabin:** *Apr. Spier: Two Etudes*; The National Symphony Orchestra, conducted by Hans Kindler. Victor disc 11-8150.

In our estimation, these orchestral inflations destroy what intimacy and expressive charm the original piano pieces (Nos. 1 and 2 of Opus 2) possess. The reader is invited to compare Kitain's recording of the first etude on Columbia disc 69569-D with the orchestral version. The former is a charming miniature, the latter a coarse-screened enlargement of same.

**Grieg:** Concerto in A minor, Op. 16; Artur Rubinstein (piano) and the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set DM-900.

If the prevailing popular versions of the Tchaikowsky and Grieg concertos have done nothing else, they have succeeded in throwing a new focus on the recordings of these works in their original forms. And, from all we have heard, the sales on these two works have been promoted by the popular versions. Rubinstein proves here, as he did recently in his album of Brahms piano music, that he is at his best in music that reflects and intimacy. The songs of "Der Fliegende Holländer" hardly need an introduction; it is among the composer's finest expressions. Both conductors play these waltzes with style and feeling, and a true understanding of their lifting phrases. Although the recording here dates back a half dozen years, we believe that most listeners will agree with us that it is satisfactorily attained.

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## WHO IS THE GREATEST?

One of the most human of all inquiries is "What is the Greatest?" The popular demand for superlatives, for champions, is world wide. It is confined to no country. Even in such an illusive art as music, the public wants to know what compositions are "tops." There is a general consensus of opinion in such matters which may or may not be determinative. Alfred Einstein points this out very cleverly at the very start in his "Greatness in Music" in which he describes the famous old "Odeon" in Munich where the author was born. In the apse of the hall are several niches filled with busts of composers. Mr. Einstein tells how these changed from time to time, reflecting public taste.

The now little known Michael Haydn once had a niche beside his brother Joseph. Where Beethoven is now, in the past Olmarosa once stood. Thus opinions as to greatness change startlingly with the years.

Still wonder then that students and inexperienced music lovers find it difficult to determine what is great and what is mediocre in music. Worst of all some of the foremost masters were capable of nodding with Homer and now and then let music go to press which did not represent their higher efforts.

For this reason "Greatness in Music" representing one experienced critic's taste and opinions will be found very useful to students and to teachers. The author is splendidly versed and your reviewer found the book very interesting "Greatness in Music."

By Alfred Einstein, translated by Cesar Saerchinger

Pages: 287

Price: \$3.00

Publisher: Oxford University Press

## AMERICAN MASTER

Isabel Parker Semler, daughter of Horatio Parker, has written her father's biography with the natural sympathy one might expect from a daughter but also with a compensating under-



HORATIO PARKER

standing that has enabled her to correlate her intimate information in notable fashion.

She has admirably written the book throughout as a message to her children, the grandchildren of the noted American composer. He was a dream-freighted child, born in the Puritan quiet of Auburndale, Massachusetts. Music became a natural outlet for his genius and fortunately this was discovered in his childhood. The book pleas-

# The Etude Music Lover's Bookshelf



By B. Meredith Cadman

antly takes the reader through Parker's student days in Germany, his early professional struggles, his valuable period at Yale, his fine reception in England and tells of the development of his two prize winning operas. The book is a valuable contribution to musical Americana.

"Horatio Parker"

By Isabel Parker Semler

Pages: 327

Price: \$3.00

Publisher: G. P. Putnam's Sons

## LYRICS FOR SONG HITS

There was a time when the lyrics, or the words of popular songs, seemed to have very little reason for being, save as a backdrop upon which to hang tunes. Many of these verses were excelled in imagination only by the verses that one found in the libretti of old Italian operas. How do composers get the words for their songs? The verses for art rarely come from inexpert amateurs. Usually they are from the polished poems of distinguished poets. Most lyrics for successful popular songs are however, written by men and women who have become expert in this field.

The Erune has been flooded for years with verses by would-be lyric writers, while according to the Editor, are sent back immediately because publishers do not consider such works without a proper musical setting by a composer of talent, trained to make such a setting. Why? Because a song is a combination of just the right words and the right music. Heine's *Die Bißt die Eine Blume* has been set innumerable times but only two settings have been successful, those of Rubinstein and Liszt. It is the music and the verse that makes an immortal song, and the principal element in the greater number of cases is the music.

Yet, lured by the promise of huge incomes from a song, thousands of verse writers with no literary skill, little life experience, and slender gifts, hold to the ridiculously false idea that the doggerel verse they write will prove for them the threshold to Eldorado.

"Lyrics for Song Hits" compiled by Margaret

Nelson may contain some songs or songs which become hits. The writer is too experienced to predict the careers of success in any publishing venture. Publishing at best is a gamble hardly less capricious than a roulette wheel. Thousands of little things may make or break any publishing enterprise. However, for the writer's lifetime association with music, composers and the publishing business, he finds very little in "Lyrics for Song Hits" that is much removed from the kind of doggerel that publishers constantly reject.

"Lyrics for Song Hits"

Edited by Margaret Nelson

Pages: 510

Price: \$4.00

Publisher: Avon House

## THE SOURCE OF VOCAL RESONANCE

The way of the innovator like that of the transgressor, is hard. The original thinkers of the world such as Columbus, Galileo and even Newton, are confronted with hurdles. Madame M. Barberoux-Parry, a finely trained and very experienced teacher endeavors in "Vocal Resonance" to explain the secrets of her system founded upon that of her teacher, Manuel García, Vanucci, Viardot-Garcia and Marchesi, but particularly upon her own long investigations. She claims to be the discoverer of the true source of vocal resonance which she states is in the ossaceous spaces which "never before, in any way, had been associated with the voice or its production." The inter-ossaceous spaces are, of course, those spaces situated between bones. She also introduces a principle of released activity which is most interesting. As she is the wife of a physician she has escaped the poppycock nomenclature with which so many books on voice are likely to be suffocated. We judge the book a noteworthy one, but notwithstanding the fact that it is very comprehensive its greater use will be in the hands of the author and her disciples. Nevertheless the serious vocal student will be able to get many worth while ideas by earnest study of its pages.

"Vocal Resonance. Its Source and Command"

By M. Barberoux-Parry

Pages: 303

Price: \$2.50

Publisher: The Christopher Publishing House

## BOOKS

**Music in the Home****The Tone Smile of the Violin**

By J. W. Huff

**W**HAT IS THE "Tone Smile of the Violin?" Its definition will not be found in any dictionary or any book of instruction. Some might name it the soul of the violin, others may pass it off as "expression"; others will call it "feeling"; and there are others who will refer to it as "touch." After all, we know that the violin student must seek to discover for himself what it is that will interest it alike.

No mannerisms, physical looks, or the garb of a player can call it forth, as is proven by the fact that the "Tone Smile" can be instantly detected when heard over the radio. It is not alone in the bow, the strings, the instrument, the fingers, the printed notes, or the marks of expression.

When the student brings it forth it will be instantly recognized. Once it is won, elusive as it may have been, it will never desert the player who has acquired it.

It is as the very breath of the soul. It will not be heard from the player on the street corner because he does not fully understand it and, therefore, will it be heard from student who remembers only "fiddles" in order to limber up his left hand, finger muscles or the muscles of his right arm, nor from one who tries to have it heard by the use of undue shifting, slurs and vibrato; the price of the strings, the manner of attack and the acoustics of the room have nothing to do with it.

Many listeners who enjoy the "Tone Smile" will not take the time or trouble to call it by name. They subconsciously classify it as a nice tone.

*Music by the Thousands*

A popular teaching system with branches throughout the Western United States and Canada has been a useful pioneer in music for the masses. String and wind instruments are taught, and occasionally mass open air concerts are given by thousands of students, who range from pre-school age to sixteen years. The picture shows a scene such as a monster concert. About five thousand students participated, including 3500 violins, 1800 guitars, 200 trumpets, 100 clarinets, and various numbers of accordions, violins, cellos, basses, violas, soubophones, French horns, bassoons, saxophones, flutes, piccolos, drums, mellophones, and pianos. The Etude has received no report upon the musical results of the huge assembly, but the ambition and enthusiasm of the players are evident. The picture is that of a mass concert held in Los Angeles by the National Institute of Music and Arts and the Institute of Educational Music.

but also that he has acquired from his instrument a disposition that keeps him smiling, no matter how tiring or exacting his work in the theater pit may be. For such as he the acquisition of the "Tone Smile" is not difficult.

It was the "Tone Smile" of William Jennings Bryan that swept a national convention off its feet, and although the speaker was almost unknown, it gave him the nomination for the Presidency of the United States.

You find this tone appeal in our favorite radio announcers and in the most successful house-to-house canvassers. Two doctors may have equal professional qualifications and yet lack equal ability in the sick room, for one may have a healing effect upon the patient before the patient even sees him because of his "Tone Smile."

The violin maker's training makes it possible for him to give to the violin accuracy of tone, harmonics, overtones, carrying power and many other desirable qualities, but he cannot put into a man-made product of wood, varnish and glue that desired "something" of which we speak here.

From the lowest tone to the highest audible note of pitch, what we have named the "Tone Smile" expresses nothing less than character.

Children are quick to form their likes and dislikes for strangers by their judgment of the speaking voice. Just so a pleasing tone on the violin, irrespective of mechanical embellishments, wins a receptive ear.

No higher praise can be given a student than to have a critic say, "That student has won something that cannot be catalogued—he has the 'Tone Smile' of the violin." He may not say it in just those words, but that is what he would mean.

At this age—between when the student is at the formative age, a ideal time presents itself for acquiring this object. Up to eighteen years of age the attention should be continually directed to this end. Do not, however, if you are a student under or above this age, be discouraged if you do not meet with success at once. It may take a little time, but you can acquire whatever you attempt on the violin, if you love the instrument and are willing to work.

**T**HERE ARE IN THE WORLD, at any one time, relatively few truly notable singers. But at all times, there are countless singers everywhere who are by no means as notable as they could be.

Reader, if you chance to be one of the singing tribe who, entirely by yourself, nurses profound belief in an ambition you have not yet realized, if you sing and still get little applause, few encores, no bouquets, then this message is meant for you. It favors your belief in yourself. Of course, you may be one of the many who insist on perching on the top of the church tower and caroling to the green earth below when it might be better for all concerned if you would join the congregation of singers in the pews and vocalize from the staid and severe pages of the hymnal.

There have appeared now and again singers whose work possessed great and intrinsic value, whose ability to win the admiration and approval of listeners was extreme. These singers made their way into public favor, strange as it may seem, with gifts other than that of distinctive voice endowment. The ideal singer is exemplified in Kirsten Flagstad whose personality, mentality, dramatic sense, natural voice and splendid vocal training placed her at the head of the Metropolitan Opera artists for years.

Paraphrasing a statement of Arnold Bennett, it may be said that great singing does not spring from something accidental in the singer. Great singing is the effluence of the very heart of the performer—the heart which has been trained and tempered, illumined and sensitized by discipline. Without rigorously applying discipline, the naturally beautiful voice may become merely a passing perfume, uncaptured and soon forgotten. But with the heart illuminated and sensitized, the voice plumbs a depth so profound in us that we wonder what can have moved us so divinely. We have only to think a moment to discover the secret. As fact is superior to theory, let me cite an instance or two.

It has been my good fortune to enjoy the performances of some truly distinctive artists. Some of them had a voice endowment which of itself would not make one "sit up and take notice." But when one of these artists touched the piano keys something immediately impressed the listener that, voice or no voice, an essentially great performance was about to take place.

**What Was the Secret?**

What did these singers learn to do that resulted in a power of performance so compelling in itself? A power that used a minor factor of voice to accomplish the major function of a fascinating result?

First, it may be said that the absence of what these men did is the tragedy of unattained ambition in the case of countless singers. It is learning the one secret of endowing a voice, even of limited capacity, with the intelligent purpose that places the intention of the poet plus the reading of the composer at the forefront of performance, and stepping back a long way, so to speak, from trying to advertise the voice that tries to do the trick.

# High Spots in Learning to Sing

Vocal Blue Prints Which  
Lead to Success



Mme. Kirsten Flagstad, an ideal Vocal Artist

by

*Dr. Thomas Japper*

VOICE

These singers so cultivated a technic of musicianship so effectively that they could blueprint a song. Thus they made it an edifice plainly delineated and illumined with the light of understanding purpose. Such a course is the beginning of wisdom.

One listened and was no longer conscious of being primarily concerned with tones but with what tones were composed to do as messengers of poet and composer. One listened to and observed the theatrical *mise-en-scene* as it moved across the stage of the imagination. Hence not compass, nor register, nor timbre, nor head or chest tones—important as all these are—not one of these played any part other than that of serving-maid to help tell a poet's story, as interpreted by a composer.

I think it was Rossini who jokingly remarked that he always classified singing as absolute music because, he said, no one could possibly understand a word that the singer says. Justified or not, the comment touches the root of the matter in much laudable singing. Certainly a little thing like that should not permanently kill off a career.

One of the singers to whom I have just referred is scheduled to perform in public. Some of his friends used to speak of his voice as jockeying in these words: "He bleats like a sheep."

He also was a conductor. Indeed he developed one of the world's greatest orchestras. And he composed high class works. Taken all together, one would characterize him in the manner of Thomas Carlyle, "one of the admirablest of heroes in the pantheon."

**We Illustrate**

The door of the Green Room swings open. The singer walks across the stage. He takes his place at the piano with poise and posture worthy of his purpose. For a few moments he sits absolutely still. Then he touches the keys. We are about to hear him sing Schubert's *Der Leiermann, The Organ Grinder*. The blueprint of even so simple a song, which he has made in tolling hours of study, begins to reveal its edifice. He is not only directing the music to the listeners' ears but the message of the poet to the listeners' imagination. A vivid, though simple scene emerges, a sharply delineated picture-episode, out-of-doors on a chilly day. It is infused even with the spirit of humor. The performance transforms the hard seat which cost us a dollar and a half into a magic carpet. We see a little village into which the organ grinder has wandered to play his tunes—tunes for the delight of little children who express their joy in dancing, cold as it may be—tunes for their elders who smile at the joy of children. Then a few pennies—often, perhaps none—to the organ grinder; and on he goes to spread the happiness he controls.

Let us consider the reason for the singer's success. He used what voice he had and it certainly was not of great quality; to transport us from the Here and Now with its dash of monotony to the There and Then with its gleaming light of romance.

## Music and Study

## Helps in Vocal Study

Compiled by Nettie B. Sholey

From "Vocal Mastery"—H. W. Brower

How did he do it? By the simple yet always art of intelligent procedure. First of all, he had studied every song in terms of its dramatic force—its comedy, pathos, its meaning plus its scenario. He disciplined himself to become an intelligent, inquiring, initiative human being equipped with the capacity (and the luciferine) to handle adequately the privilege of delivering the message of the two wise men for whom he was interpreter: namely, poet and composer.

It's amazing how powerful is the effect upon the listener of the performance of a man so recognizable of responsibility toward the art of singing. For example, a singer is perfectly trained. In the course of a master class of fine perception, a performance, by Chaliapin, of *The Son of the Flax*. He made so striking a picture of his performance that the music lover remarked to me when it was all over, "Well, after that my body feels uncomfortable."

I asked a singer one day, a man of some vocal endowment, who or what is addressed in Schubert's *Du bist dir Ruth*.

"Why," he replied in a sort of mental fumbling, "some woman I suppose."

Had he possessed a voice that was the quintessence of all the nightingales that ever lived on earth, he never would have sung this song in the rare spirit of it because he had not even skimmed the surface of what the poet is talking about.

To return to the amateur singers who are not as notable as they might be, let us talk for a moment about how to blueprint the singer who sings for in that practice her inability even with a voice that is not of itself naturally endowed. It is true, of course, that it requires years of practice, but then everything worth while does.

Here is the answer, in the words of the singer of *The Organ grinder*:

"There isn't," he said, "a word, comma, period, note, rest, pedal mark or nuance that is not of utmost importance to the soul and mind and voice and pulse of the singer. Therefore it is my job to interest the listener by reciting the poem so that he participates not in what I am doing in my own name but in what I am trying to do in the name of the part and composer whose servant I am."

It literally learn to read every poem in my song repertoire, I turn it out on others to see if, in the reading voice, I can produce an effect that arouses interest in what the words have to say. When I can do that, I know I am ready to sing the words, for singing is but reading over—somewhat broader tone range. With me it has become a principle that if I cannot gain attention by the reading voice I cannot by the singing voice."

**I**SAAC A. CARY earns his living by making band leaders' batons. He makes ten thousand of the birchwood sticks every year—by hand—according to exact personal specifications of hundreds of very particular conductors. His customers include Paul Whiteman, Andre Kostelanetz, Cab Calloway, Arturo Toscanini, Frank Black, Freddie Rich, Howard Barlow, Rudy Valle, Jimmy Lunceford, Fletcher Henderson, Ozzie Nelson, Raymon Scott and Mark Warnow.

Each leader, according to Cary, has his own baton preference. There are nine different grips to choose from, and batons range in length from twelve to thirty-six inches.

The character of his customers, Cary says, can be analyzed by the batons they order. Andre Kostelanetz, he feels, must be a man of high ideals; he demands perfection in weight and balance. He pays more than any other leader for

Oscar Saenger: "It is important to cultivate the speaking voice. Mothers and teachers can be trained to hear, know, and produce beautiful tones. The life of a tone depends upon the continuance of the breath. Quickly inhale a full breath and exhale it so gradually that you can sing a phrase lasting from ten to twenty seconds. This takes months of practice. The way to place a tone forward is to think it forward. The student must think the tone into place. It is better to think the tone forward for five minutes and sing one minute than the reverse. All tone products are the result of thought."

Galli Curci: "You must have the intelligence to understand and treat your own case. I do scales every morning. I learn from the nightingale. It has exquisite quality."

Rosa Rafa: "With voice goes the art of interpretation. The reward of earnest effort will come."

Louise Homer: "Strive to improve what I have learned and to acquire more learning."

Florence Easton: "Breathe fresh air. Practice octaves."

Marguerite D'Alvarez: "The voice cannot be driven. It must be coaxed. To bring the tone forward hum c-d-e-d-c. The vibration should be felt between the eyes, then open lips to sing a full tone, and it is in the right place. Entice the voice forward. Never treat it roughly or strain it. You can do more for yourself than anyone else can. Give yourself to your work."

## He Turns Trees Into Batons

*Four trees turned into batons in twenty years is the record of Isaac A. Cary, of Chicago, who makes "custom-made" batons for conductors. Some of his batons bring one dollar and twenty cents each. His tools are a home-made knife, a plane, and a file. Maine birch, he claims, is a better wood for his purpose.—EDITOR'S NOTE.*

his batons—\$1.20 each—and Cary spends hours selecting just the right wood for them. Andre, he says, must be kind and gentle—he never breaks a stick in anger or impatience. At the other extreme is Cab Calloway, who breaks two a week!—just for fun.

Cary's tools consist of a homemade knife, a plane and a file. He started baton-making as a hobby and spent two years going to orchestra rehearsals before he set up business.

His first important step was a search for the right wood. He tried pear wood from Japan; mahogany from Spain; spruce from Sweden. Each lacked something. To-day he uses wood from Maine birch trees, aged for two years and treated with a steady 80-degree heat to preserve its strength.

Paul Whiteman once asked Cary to total up the amount of wood used for his batons during twenty years. The baton-maker reached the figure of four trees—and the conductor sent the U. S. Forestry Commission four birches to plant in Maine.

Cary has three assistants and a one-story factory building. Recently he has branched out. The war cut off the supply of European violin bows, so Cary is now trying to take care of the lack. But he still devotes practically all of his own time to baton-making. They may sing the rhythm of a hymn

## Music Reading and Your Choir

by

Kathryn Sanders Rieder

**A**NY CHOIR, to be a success, must place emphasis on learning, and certainly no skill is more essential than the reading of the music. Neither the choir, nor the individual member will go far until there is some skill in sight reading. The lack of this skill is one of the most apparent faults in members of the average choir. We insist that instrumentalists learn to read music, but too often the unfortunate vocalist is left to muddle through the best he can.

Not only sight reading training, but the effort to read expressively, should be stressed. It is not dull drill when attained in this way. The director should always encourage the singer to sing in, to try to read as much as they can. For, as we all know, this does offer difficulty; it makes demands upon resourcefulness in a challenging manner. Fortunately, most choir members read a little better than they think, but they also depend on the rest of the choir more than they realize. There is a haphazard uncertainty which destroys any confidence in their own accuracy.

## A Practical Procedure

The director may have ideas of his own about procedure. One practical way to begin is to write a major scale on a blackboard; have the choir sing it, calling attention to the whole and half steps. He may point out that all other major scales repeat this identical pattern at different pitches. He may introduce simple groups, such as "do, mi, sol, do," to encourage them to grasp reading in wider span. Reading in phrases will be the final objective. When they have become familiar with the scale and a few of these groups, they may be asked to pick them out in simple hymns, then to sing them. Soon they will see they can read a simple hymn, by going from the known to the unknown.

It matters little what the tones are called; "loo," syllables, or numbers are used with success. The aim is to read with words at sight, but this cannot be accomplished in a single leap. Syllables are still improved by many experienced directors as hard to impossible on a means.

Singers should be encouraged to keep their eyes moving ahead of the note being sung. The rhythm as a flowing, moving thing; the phrase as the unit, are thus encouraged.

## Cause for Most Failures

All teachers have noticed that the rhythm is the cause of most failures in sight reading. When this element is understood the pitch usually adjusts itself correctly. For this reason short rhythm drills are valuable. Sung on a single tone they focus attention where it is most needed. Short drills may be placed on the blackboard before them, or mimeographed copies of the exercise may be used. They may sing the rhythm of a hymn

He looks at the key signature, and for changes of key. He looks at the time signature and notes any changes. He looks at the tempo. He checks to see what repeats are indicated. He spots any technical difficulties, unusual rhythms. He notices the dynamics. When he starts he knows where he is going.

Encourage choir members in developing this habit. The director may mention a few points, and have some of the more experienced choir members point out others. They will not remember all they have seen, but, at least, there will be no surprise or confusion such as they experience with the hit-or-miss method. They will direct their thought in a more intelligent manner.

After the number has been read as a whole, the more difficult parts may be isolated and drilled. Certain sections may ask to be drilled alone. Take time to help them then, if at all possible. They're ready to learn at that moment, a requisite in all learning, and they'll make progress. A later time, which suited the director, might require considerable motivation to get a similar interest.

Sight reading is developed by small-group singing. The necessity for more independence of parts is a helpful feature. When the choir as a whole is established in the elements of reading at sight, let a double quartet, or a quartet, do a verse of a hymn which is being rehearsed. Vary the parts assigned, being sure the member is able to meet the requirements. Encourage them to develop small groups within the choir; groups which will sing at smaller meetings of the church. Such groups are easy to rehearse, and they take added initiative in having their parts perfect. The small group, developing individual ability, will strengthen in the sight reading of the whole choir.

Reading well at sight is pleasure only when the choir has music which it wants to read. To treat the music only to the hackneyed, threadbare numbers which have been the mainstay of former choirs, will not work. Give them efficient fresh, attractive material and they will be eager to read it.

## Always Something New

Look over your library to see what you have that would make good sight reading material. Select a new number for each rehearsal. Remember it is not reading at sight unless the number is new to them. Perhaps it will be a chant of unusual beauty, or a hymn. Or you may let them read a different part than usual. Let the soprano sing an alto part within their range. Learning to sing a harmony part is a fine experience for them.

To secure the right kind of material for sight reading practice may offer somewhat of a problem, especially to the smaller volunteer choir, which is restricted to a somewhat limited budget. In such a case, the director would do well to acquaint himself with a number of inexpensive anthem books, such as "Anthem Worship," "Anthem Devotion," "Popular Choir Collection," or "Anthem Repertoire." These books contain easy, melodic anthems which would provide first-class material for sight reading experience and they contain also numbers which could be sung very acceptably by the smaller subdivision of the choir, to which reference already has been made.

Sight reading, if given a place in each rehearsal, may prove a source of pride and satisfaction to the choir. Members will approach their music more intelligently, and more eagerly. It affects all else the director would teach them, and brings them a step nearer the fine organization they would all like their choir to be. Intelligent self-confidence is a fine asset to a choir.

## ORGAN

# Start the Children with Rhythm

A Practical Working Program by an Expert  
in Rhythm Bands

by Clara Kora Novich

Member of the Advisory Committee of the  
National Federation of Music Clubs

## Fundamental Organization

MUSIC HAS BEEN REVOLUTIONIZED to meet the trend of the times: the art and its branches have spread in the schools private and public, camps and studios by taking on a new light.

Plato tells us, "The whole life of man requires rhythm and harmony." Rhythm is repetition of movement caused by accent. It is found in the heavens. At night we hear the moon; the daylight brings us the sun; on the shore, we have the tidal movements; on earth, the seasons. There are countless other examples. One educator tells us we have four hundred rhythmic movements in the human body.

The pre-school, kindergarten and kindergarten extension groups in the schools begin with eurythmics. It should be emphasized that the term exercise is being gradually eliminated, since the modern child resents all work. Instead, the word "drill" or "game" as a substitute is found to be much more effective psychologically with our youngsters of to-day.

To stimulate an interest in the subject, an introductory story of a musical nature reaches far, as little ones do love stories. This means it is directly beneficial in a joyous way. The one about Apollo and the lyre, Pan and his pipes, or the child life of a famous musician of yesterday or of this era, tends to instill further interest.

Because one comes to life with breath, and also, because one of the early discoveries in rhythm was through the breath of the wild beasts, a rhythmic breathing drill is used. (When we are awake we breathe to the rhythm of two or triple, and when asleep, to the rhythm of three or triple.) This is very essential since it incidentally teaches one to breathe correctly. Singers especially find this invaluable for proper muscular control, which gives one poise.

The next step is clapping the hands to the simple rhythms of two and three. This leads into the arm movements which are excellent for instrumentalists, as they limber up tight muscles for



THESE CHILDREN PLAYED AT THE NEW YORK WORLD'S FAIR  
Charming youngsters who formed a part of the author's rhythm band of two hundred lots

preparation for further general study should a student be inspired when the time ripens.

### Application of Percussion Instruments

To begin with, the four major instruments (triangle, tambourine, drum, and cymbals) are introduced by sound. The children close their eyes or turn their backs while the teacher plays a simple measure of two or three counts on each instrument. This is the beginning of ear-training.

Upon recognition by sound, the students are shown the instruments and are allowed to try them individually, but they play them softly in the beginning. An explanation is in order here, as children do abuse these instruments before they know how to handle them correctly. Appeal to their feelings by comparing the instruments with human beings who when handled roughly will cry out. The change is amazing! At this point unison playing begins. Those not having instruments, clap or tap the rhythm to keep them occupied and out of mischief while the others are performing. With all fairness everyone must have a chance to do ensemble work. Several children should take turns if there are not enough instruments available at first. Thus, the rounds are made, so that all are happy.

Then the training becomes more enjoyable than actual group participation, as it brings to the fore the inferior and superior parts for check-up of the individual as a whole. Students lead good sportsmanship and that they must cooperate for success. The shy one is brought out of his shell. Also it will tone down the "show-off" who is the outcome of an inferiority complex. Group training is wonderful for the latter. When in class, a student with a superiority complex realizes that there are others of equal importance surrounding him, so he learns to contribute and share unselfishly. The well balanced child is a good example for the faulty ones. Children when mingling, and under proper supervision do adjust themselves readily in a very short time.

For order and discipline, the instruments are placed under the seats or on the desks. The children pick them up only when the signal is given. A chord is played for picking them up, and another for putting them down. This is the beginning of conducting and is excellent training for cutting as well. The term "cutting" is used by conductors, so the use of the baton is now introduced. They learn to begin and end ("cut") exactly on the beat when this game is thoroughly mastered. Alertness is taught by constant repetition of the ground covered.

### The Rhythm Band and the Symphony

The advanced rhythm band is conducted like the symphony orchestra, but more is demanded of the individual player. Each one must eventually learn to play all the percussion instruments in order to be ready to substitute in case of an emergency. There must be equality and balance for a musical performance. Those taking part become familiar with the classics and other good music of educational value. Research is encouraged, and this leads into the historical background covering the instruments and compositions rendered. The children attend concerts so they may compare, comment and discuss intelligently. Also, programs and newspaper clippings are saved for scrapbooks. Concerts, the opera, (*Continued on Page 634*)

# Let's Improve the Technic of Our High School String Sections!

by William D. Revelli

**P**ERHAPS THE MOST COMMON WEAKNESS of string teaching as carried on in our school music program to-day is the fallacy of attempting to develop the technic of our young string players by means of the "overnight" method. This approach to the problems of technic has contributed more to the faulty string playing found in our school orchestras than any other one factor.

The development of technic involves many complications. First, there is the mental attitude. This phase of the student's training frequently receives little or no attention. Continuity of action, and perfect coordination, are possible only when the mind is able to direct with accuracy whatever action the physical apparatus is to perform. We must constantly remind the student that coordination between his mental and physical processes can be secured only through constant mental direction and supervision during the application of the problems encountered. The physical movements of string playing are the result of coordination between mental and physical processes. The arms, the hands, the fingers, the bow, each under the direction of the mind, are the "tools" used in gaining the facility and control commonly called "technic."

Technic is largely of the mind, and in practicing it is quite as important to think the movements as it is to develop the muscular strength and endurance necessary to perform them. Therefore, it would seem advisable that the student be impressed from the outset to look upon the acquiring of technic not as a dexterity or facility of muscular action but rather as a mental task. The string student to a far greater degree than the student of the piano, is confronted from the outset by a vast number of complex problems. In an effort to secure immediate and tangible results, both teacher and pupil are frequently tempted to pass quickly over the elements which are so vital to the proper foundation of an adequate technic. The result of such haste is to be noted in the performances of many school orchestras. It is by this underestimation of the elementary period that the habits are often formed, which eventually become insurmountable barriers to the acquiring of a dependable technic.

### The Difficulties in String Technic

The development of "string technic" is considerably different from that of technic upon the wind instruments. In string playing the function of the two hands is entirely different, hence each must be treated separately, before attempting the

combined use of the left hand and the right arm. The less divided the attention which the student brings to his problem, the less difficult he will encounter in mastering it. It is only through this control of his mental attitude that he will be able to avoid that muscular conflict which is the most disturbing factor in the acquiring of technic.

When the student has reached the stage in his training that the mental processes can successfully form a detailed picture of what is to be done, then the student is on his way to the acquisition of a sound technic. If we will pause to recall the slowly, indifferent, thoughtless practicing which occurs in the daily routine of our students, we should not be surprised to find faulty playing in our school orchestras. With the proper mental conception and ability to concentrate on the problems of technic, much of this inaccurate playing would vanish. Since the problem of technic reduces itself into one of "mental discipline" it would seem our logical approach is to direct the mental capacities of the student in such a manner that his mind will picture for him *how he should practice*.

### An Art and a Science

Practicing is an art, and at the same time something of a science! The proper manner of practicing should be acquired early in life, while the student's habits are at a formative stage. Therefore, it would seem advisable that the student be impressed from the outset to look upon the acquiring of technic not as a dexterity or facility of muscular action but rather as a mental task. The string student to a far greater degree than the student of the piano, is confronted from the outset by a vast number of complex problems. In an effort to secure immediate and tangible results, both teacher and pupil are frequently tempted to pass quickly over the elements which are so vital to the proper foundation of an adequate technic. The result of such haste is to be noted in the performances of many school orchestras. It is by this underestimation of the elementary period that the habits are often formed, which eventually become insurmountable barriers to the acquiring of a dependable technic.

Now comes the first rule of all practice and to which there is hardly an exception: *Play slowly, very slowly, painfully slowly*. Not once, twice or

**BAND and ORCHESTRA**  
Edited by William D. Revelli

a few times, but for countless repetitions. More performances are ruined by students through premature attempts to play "up to tempo" than by any other fault. This habit is extremely detrimental to the student's playing and should be killed in the germ before it becomes too much developed. We usually find it most difficult to eliminate, and it can only be combated by a persistent will on the part of the student and confident obedience to the teacher's instructions. This slowness of performance will permit a splendid opportunity for *fast thinking*, since it will permit the student to add innumerable niceties to his performance which may otherwise be just so many notes. This slow practice, if efficiently carried on, will eventually develop a continually active, watchful, critical and correcting mind behind the fingers and bow mechanism. The weakness in many of our high school orchestra rehearsals is that the rehearsal period often terminates into mere mechanical repetition, which no matter how persistently done, can avail little that is of permanent value to the student.

Every selection or passage, every bow style well deserved serves as a stepping stone to the next more difficult one. A certain dexterity of fingers or bow arm acquired by endless and brainless repetition may yield some degree of satisfaction to the possessor, but unless it is used for future musical ends it is valueless. In fact, when it involves the repetition of passages in faulty intonation and with an unrelaxed or stiffened arm it becomes distinctly harmful since this practice tends more severely to establish the enemy it is supposed to conquer. As a general rule, it is advised to segregate each difficulty.

Bowing difficulties are the student's strongest foes and should be mastered first. Bowing problems, if presenting unusual difficulties, should be practiced first on the open strings. (This is in keeping with the teaching theory of detaching each difficulty from any other.) In most cases the stumbling block for the bow will be found in sluggish, uncontrolled string crossings which prevent synchrony between bowing and fingering. After a sufficient amount of concentrated, skillful practice, problems which seemed at first unsurmountable, give way to the complete command of the performer. This will be attained, however, only through sacrifice, patience, intelligence and enthusiasm on the part of the teacher and the members of his orchestra. Technic is a means to an end, and it is the student's strongest foe, but when finally acquired it is also his noblest friend.

### Relaxation

During the process of these "slow practice" sessions, the students and teacher must guard against excessive tension—continuous muscular effort without alternate intervals of repose. For such a condition there is but one remedy and that is relaxation—the ability at will to release all muscular tension. It is at this point that the mental direction of students must be at its highest peak of efficiency. This relaxation will not only give temporary relief from continual strain, but it affords opportunity mentally to prepare the problem next in hand. Without relaxation sustained effort is impossible. If opportunities for relaxation do not present themselves—as will occur in extended technical passages—they should be made, by the shifting of effort to other sets of muscles. Such moments of repose are of special value to the beginners who are called upon to exert minds and muscles in new and unusual lines of effort.

(Continued on Page 635)

## Music and Study

## What Is Interpretation?

...I am going to tell you what I mean by "interpretation." That is, the true sense of one word, and each piece of music has a distinct meaning. ... It is the interpretation of a person's being able to interpret music from his spiritual side.

—Edmund Dulac, *E. Oregonian*

Ching! Gung! You've got me out of my clothes! And that last sentence has nearly exposed me! ... But not quite—I'm going to say, as you see, so much more about interpretation by the end of the year, and would-be-acred in the name of "interpretation" that it is high time to clear the atmosphere of the pink haze of sentimentality which has long obscured the true processes of interpretation. In life, too, after all, there is some coming and going; and after years of interpretative study and intense concentration can one even approximate what you term interpreting music "from the spiritually emotional depth." In other words, knowing must precede doing, and the music itself; only he who knows is able to translate temper his emotions in order effectively to project the composer's "message."

Besides complete awareness of the composer's style, knowing implies (1) technical competence to assure control of the piano, (2) knowledge of musical forms necessary to present the work clearly and logically, and (3) dramatic power in order to communicate its emotional content.

It would be sheer nonsense for me to contend that all this can be shown in an article. It is better to give a few amounts of printed material, however lucid and comprehensive. It is not. I cannot. So I hope you and the Round Table readers will forgive me for tackling such an impossible job.... I can only hope to present here the merest beginnings of how to study the "interpretation" of a composer.

So, come, let's go!

## What Is Style?

From the appalling monotony which besets the playing of most pianists, it is clear that neither they nor their teachers, in general, have thought to find out what makes Bach different from Beethoven, Mozart, or Haydn, Brahms from Liszt. It doesn't seem to make the slightest difference to the ordinary run-of-the-mill pianist whether he is playing Debussy, Chopin, or Schumann—or they all sound the same. They, too, alas, cannot escape listening.

How then does one learn the "style" of a composer? In one way, I think by minutely examining every design, every rhythmic pattern, the curve of every phrase, the lead of every voice and chord progression—in fact, every work he has made on the piano. Similar shapes, rhythmic, phrasal and harmonic, recur so persistently as to become characteristic of the composer; everywhere in the music examples of such textures abound; themes rise and fall in ways peculiar to him; phrasing becomes "personal"; tempo, dynamics and other indications, take on an individual identity soon recognizable.



Conducted Monthly

By

Dr. Guy Maier  
Nated Pianist  
and Music Educator

This is what you find: *Musica Allegre*, *energicus* and *allegro risolutus*; the voices connote strength rather than speed—Hold out, drive it home with conviction; means simply a good, aggressive *allegro moderato*.

*Poco presto* is also often used: Brahms—concern—he wants it swift, but not too swift—"poco," just a little swift! "Watch your step!"—hence, a *poco presto* in Brahms is just *moto allegro* or *allegro vivace*.

Then, look at all those *allegro agitatos* or *poco agitatos*. By these Brahms means just an ordinary *allegro*; the *poco* meaning not too fast; the *agitato*, "Play with freedom and flexibility." Brahms is constantly using *agitato* when he merely wants to say, "Don't play it strictly or mechanically." "Play with spirit and persuasiveness" into it! This is easily checked up for yourself; for his music abounds in *agitato ma non troppo*, *andantino*, *allegretto*, *poco agitato*. Certainly he can't expect you to be very disturbed, agitated or upset in those easy-going *andante* or *allegretto* tempos! And don't want you to tear passion to tatters even when he says *allegro agitato*.

Don't forget, Brahms is constantly concerned with taking his pieces too fast. If you play him on the slow side, he is never "unpleasant."

Another direction very popular with Brahms is *crescendo*: again, he uses it not only with *allegro*, but with *allegretto* and *andantino*. He's just trying to tell you to play with life, warmth, and moving quality.

I wonder what student's misconception of Brahms was. It was because from the beginning the critics called his music "unpleasant?" This theory is obviously false, for Brahms himself was a superb player, especially in his youth, and certainly did not write for his instrument. Or was the Brahms piano technique so radically different from that of any other composer, the writing filled with new technical demands to which pianists had been wholly unaccustomed, that the pianist (most) could not understand or project the texture he wanted?

Specifically, one reason why Brahms has been called "unpleasant" is, I think, that pianists have not taken sufficient trouble to understand his tempo directions. The similar indications for speed, *tardando*—which only means "play slowly and expressively." But don't flounce around in the galleries. Play quietly, sensitively, touchingly. His *Allegro*, too, is sprinkled with *gracious*—graciousness, ease, good manners, gentleness.

Brahms is a simple soul; he adored children, and them they. So he's constantly writing *simplex* and *expressivo* (in addition to the *dolce*) ... he was such a child himself that he even has a number of *dolce* *ma expressivo*. I think Brahms' *expressions* mean "with great expression"; combined with *dolce* I think he means "with great, but intimate feeling." In other words, with Brahms, *dolce* has a tender, personal meaning; *expressivo* a bigger, more melodramatic heart-on-sleeve connotation.

## Brahms: Specific Points

1. Strive for clearness, clarity of texture. Brahms' music is to be practiced often without pedals, with each voice colored contrastedly to attain distinctness and transparency.

2. Etch out each phrase at first boldly; at first exaggerate the "expression" very much. Only later soften and mold.

(Continued on Page 628)

## The Teacher's Round Table

## Counterpoint

in

## Plain Language

by

Arthur S. Garbett

## Part Four:

## Summer Is A-Coming In!

about the twelfth century—the Chaucerlike *Summertime* in *Summer* indeed came to music with the canon for it is the father of all gales, catches and rounds that have delighted all musical merry-makers from earliest times; yet it is also one of the most important and pregnant of all the polyphonic arts.

Its importance lies in its partial use for the development of a theme in "canonic imitation." A phrase or scrap of one is tossed about from one voice or instrument to another "imitatively" no longer rigidly bound by canon law. Schubert, among others, makes lavish use of this device in the development of his second theme of the "Unfinished Symphony"—the violoncello-song that everybody knows and loves. The following use of a figure from it is typical:



By use of augmentation, diminution, inversions, retrogression, and other learned devices, many different kinds of canon may be produced: looking-glass canons to read from a mirror; puzzle canons in which one is supposed to find the point of entry for the second voice; upside down canons, the music of which may be turned upside down and read in reverse, and so on. Also double canons in which two pairs of voices sing two different canons mutually harmonious. This kind of thing may be extended endlessly as in *Solomon's Knot*. This is a canon of about the year 1650. Originally designed for twenty-four choirs of ninety-six voices, it was found capable by inversion of 12,200,000 varied entries.

## The Earliest Secular Canon

The first known secular (non-religious) canon of history was found in Reading Abbey, England,

such as *Traumerei*, *The Wayside Inn*, *Little Wanderer*, *Happy Enough*, the *Novelleton*. The device suits his whimsical genius to perfection. (Look out for inversions, contrary motion, and similar tricks.)

For the student, the study of imitation harks back to his earlier studies in counterpoint proper. He is given a *Chorale*, and a "figure" or scrap of melody to be used for accompaniment. The chorale is used as a sort of "Cantus Firmus" around which he weaves an accompaniment derived from the figure, imitatively used; which continues independently for a few bars between each sentence of the chorale. He uses, of course, all the resources he has learned or can apply. He is now very near to "free composition" in the polyphonic style, for such use of a chorale is an established form. For a gorgeous example, study Bach's treatment of a chorale in his 147th cantata, "Heart, Mind, Deed and Life," a piano arrangement of which now exists. The chorale, written by Johann Schopf, is the beautiful *Jesu, Joy of Man's Desiring*.

Another favorite chorale, used not only by Bach for such treatment but by many others, is *Ein' Feste Burg, A Mighty Fortress*, attributed to Martin Luther. Bach uses it in the "Church Cantata"; Mendelssohn's "Reformation Symphony" is based on it. It appears in Meyerbeer's *Les Huguenots*, Wagner's *Kaisermarsch*, and in overtures by Nicolai and Raff among others.

The final goal of the student's study is, of course, the fugue, "flight," which is the grandest of all the polyphonic forms. It is now something outmoded as a form in itself; but fugal passages are constantly found in modern music, and in highly varied forms, grave and gay. A very lively work in fugal style is the overture to Smetana's "Bartered Bride"; Puccini starts "Mme. Butterfly" with the "exposition" of a fugue. Such passages also appear in the symphonies, as in the *scherzo* of Beethoven's "Fifth"; and in tone poems, as in *Danse Macabre* by Saint-Saëns. Cesare Franchetti's "Symphony in D minor" is by no means a fugue, yet the spirit of the fugue suffuses it from beginning to the end.

## How It Works

The fugue proper is specially identified with oratorio, organ music, and, of course, Bach's "Well-tempered Clavichord," and its keyboard successors. It is roughly in the form A-B-A, having an exposition, development section, and a repeat or "Recapitulation," elaborated with a coda at the end; but there are no middle cadences, or halting places save perhaps to mark the entry of the repeat, a kind of drawing together of forces for the final climactic portion.

A fugue operates on the principle of statement and response between tonic and dominant and is directly derived from the canon. The main theme (Subject) (the Germans call it *Dux*, or leader) centers around the tonic or keynote, and is heard at the opening unaccompanied (as a rule) so as to impress it on the listener's mind. A second voice "answers" by repeating it, more or less exactly, in the dominant, while the first voice goes on with (Continued on Page 628)

# Modern Joys from Ancient Instruments

From a Conference with

*Ben Stad*

Founder of the American Society  
of the Ancient Instruments

SECURED EXPRESSLY FOR THE ETUDE BY WALLIS L. SEYMOUR

The work done by Arnold Dolmetsch in England to promote a revival of interest in performances of seventeenth and eighteenth century music have attracted deserved international attention. However, other notable workers in the same field have accomplished advances of equal significance on the European continent and in America. Among these is Mr. Ben Stad of Philadelphia, who, in the following article, outlines some of the experiences which have contributed to make The American Society of the Ancient Instruments a forceful organization known in the New World. Mr. Stad was born at Rotterdam, Netherlands, on January 22, 1885. He entered the Rotterdam Conservatory at the age of twelve, where he studied with Louis Wolf, a former pupil of the Paris Conservatoire. He became a protege of the Queen of Holland. He was graduated at the age of fifteen and, upon the advice of the great conductor Willem Mengelberg, went to study with César Thomson at Brussels. After nine months he received the first prize in violin. Thereafter he studied with Carl Flesch in Amsterdam. Following a period devoted to teaching in Amsterdam, he joined the Leipzig Philharmonic Orchestra (Hans Wendorff, conductor) as concert master. He has played under many of the master conductors of the Old World, including Felix Mottl, George Schumann, and Max Requart.

In 1911 Mr. Stad came to America and started teaching in New York City. A fortunate friendship with Mr. Joseph E. Widener, noted art collector, brought him to Philadelphia, where Mr. Widener had just opened the Ritz-Carlton Hotel and had ideas of having no music except that of the highest class. There Mr. Stad remained for fourteen years, conducting a string quartet and a little symphony, and won the high praise of such artists as Stravinsky, Kreisler, and others.

His interests then began to turn toward the fascinating music written by composers of the sixteenth, seventeenth, and eighteenth centuries

for instruments which, at the time, had all but disappeared. With a view to extending his knowledge in this direction he went to Paris to study the ancient viola d'amour with the virtuoso, Henri Casadesus.

In 1929 he founded the American Society of the Ancient Instruments. The purpose of this group was (1) to bring back the lovely string instruments of the Renaissance, the "Golden Age of Music," from the oblivion into which they had fallen; (2) to revive the masterpieces of the pre-classic and classic literature, played upon the instruments for which they were composed; (3) to encourage contemporary composers to write for these instruments in the modern idiom. Through a large number of concerts given under distinguished patronage, through a series of splendid festivals, and through widespread circulated Red Seal Records, their work has become extensively known. Here are the instruments employed by the group, and their players:

Viole de Gambe (made in Rome by Santo Seraphino, 1678-1737), played by Josef Smit.

Pardessus de Viole (made in Venice by Angelo de Topponis (1735-1750), played by Jo Brodo.

Basse de Viole (made in Venice by Domenico Montagnana, 1690-1750), played by Maurice Stad.

Viole d'Amour (made in Cremona by Laurentius Storioni in 1781), played by Ben Stad.

Harpischord (made by Pleyel in Paris), played by Maurice Stad (Mrs. Ben Stad).

In order that there may be no confusion in the spelling of the names of these instruments, it should be noted that the French spelling has been employed. Two of the same instruments, however, are often given in print in the Italian spelling, *viola da gamba* and *violet d'amour*. The



The American Society of the Ancient Instruments in Costumes of the Period of the Music They Play.

**VIOLIN**

Edited by Robert Braine

French word, *viole*, also is sometimes spelled *vial*. Mr. Stad now presents notes upon his unusual undertakings.—Editor's Note

There is always a spirit of romantic adventure in investigating in little known field in art. The work done in Paris by Henri Casadesus with the Société des Instruments Anciens, as well as that of the late Mr. Dolmetsch with his notable festivals in England, has commanded wide attention. In Europe these organizations were quite heavily subsidized by private and public funds. It seemed to me that there were art lovers in America who, if they knew of the exquisite beauty of these ancient instruments and the music written for them, would make it possible to bring these art treasures to America. Thereupon, I set about to make a collection of the most essential instruments, in order to recreate the music written for them as the composers expected it to be played.

There is, in fact, an almost unlimited treasury

of exquisitely colorful music available by such

composers as the English Purcell and Byrd; the German Bach, Handel, and Gluck; the Italian Locatelli, Vivaldi, Corelli, Sammartini; the French Loeillet and Mauter, and their lesser known contemporaries.

The need for almost incessant rehearsal made it necessary to start the work with my own family, so that we might practice at all available times. Mrs. Stad, an able piano virtuoso, turned to the harpsichord and studied the instrument for her brother, Josef Smit, perfected himself upon the viole de gambe. My son, Maurice, plays the basse de viole, and a close friend Mr. Jo Brodo, performs upon the pardessus de viole. All of these players were able performers upon instruments of the modern orchestra. The problem was to adjust their previous training to the ancient instruments. This required years of patient labor.

"After much persistent preparation, the Amer-

ican Society of the Ancient Instruments made its debut in 1929, quite appropriately in the Washington Memorial Chapel at Valley Forge, located on the Government reservation where Washington kept his army intact at its most vital hour. If, when Washington was at this shrine, he could have heard such music, it would have been played upon instruments such as these."

"Let us consider first of all the nature of the instruments employed and why these particular types are used. The viole d'amour is a bowed instrument, resembling the treble viol. In addition to the strings upon which the bow plays, there is a set of seven thin wire strings below the other strings. These vibrate sympathetically and give a faint echo of the tones which is peculiarly delightful. The instrument in a primitive form was first mentioned by Praetorius in 1618. The viole d'amour has been revived in some modern scores, such as Puccini's 'Madame Butterfly,' Charpentier's 'Louise,' and Massenet's 'Le Jongleur de

tinctive tone color. You may ask why I have not employed all of them. Well, the principal reason is that the field is so great that we had to concentrate upon the problems of our main advantage of this group from a musical standpoint, is that there are 'gaps' in the tonal range. Few people realize this in the case of the modern string quartet; there is a decided and to some people, a disagreeable gap between the second violin and the viola. All composers have been conscious of this. Prof. Dr. Hermann Ritter, great musical historian, attempted to correct this tonal gap with the tenor viola of his invention. He made long and careful investigations and measurements based upon acoustical formulas and then constructed the instruments himself. Richard Wagner admired them so much that he introduced them in some of his scores. Wagner often consulted with this avant-savant upon instrumentation. The instrument, however, gained slight popularity, as it was so large that a player who did not have an almost abnormally long arm could not play upon it with facility.

"Unfortunately at the present time the ancient instruments are extremely hard to procure, but there is no reason why the fine violin makers in the United States could not produce instruments. If a sufficient demand were to be created, the instruments in my group are



(Above) The American Society of the Ancient Instruments. (Right) Ben Stad, Founder.



Notre Dame.' In Meyerbeer's opera, 'Les Huguenots,' the air, 'Doux comme Hermine' is accompanied by the viole d'amour. Its range of four octaves presents fascinating opportunities for double stopping (playing two notes at the same time), arpeggios, and harmonics. It is deeper in tone than the violin. In fact, its tone cannot be compared with any modern instrument.

"In the group of ancient instruments the viole d'amour plays the part corresponding to that taken by the second violin in the modern string quartet. The Pardessus de viole is a five-stringed instrument, smaller than the violin. Its ribs are higher, giving it a thicker appearance. It takes the higher voice, or the part taken by the violin in the modern string quartet. Its tone (called by some 'mysterious' and 'pleading') is, however, quite different from that of the violin, resembling somewhat that of the oboe or the oboe d'amour.

"The third instrument in the ancient group is the viole de gambe, which takes the part usually

played by the viola in the string quartet. The basse de viole, which resembles the violoncello somewhat, takes the place of the violoncello in the group.

"Naturally there were many other interesting instruments of the period, all of which have a distinctive tone color. You may ask why I have not employed all of them. Well, the principal reason is that the field is so great that we had to concentrate upon the problems of our main advantage of this group from a musical standpoint, is that there are 'gaps' in the tonal range. Few people realize this in the case of the modern string quartet; there is a decided and to some people, a disagreeable gap between the second violin and the viola. All composers have been conscious of this. Prof. Dr. Hermann Ritter, great musical historian, attempted to correct this tonal gap with the tenor viola of his invention. He made long and careful investigations and measurements based upon acoustical formulas and then constructed the instruments himself. Richard Wagner admired them so much that he introduced them in some of his scores. Wagner often consulted with this avant-savant upon instrumentation. The instrument, however, gained slight popularity, as it was so large that a player who did not have an almost abnormally long arm could not play upon it with facility.

"The harpsichord, like the piano, traces its lineage back to the clavichord, the granddaddy of all bowed stringed keyboard instruments. Even in their smallest and most ancient form there was a wide plank enough wood. Into this were stretched tuning pins, from which strings were stretched over a sounding board. The keys, of course, were not struck, but were touched by a metal 'tangent' which, when it contacted the string, produced a gentle, tinkling tone.

"What is the difference between the clavichord and instruments of the spinet and the harpsichord type? In the last-mentioned instruments, the strings were not touched by a tangent but were sounded by picking or plucking the string with a device operating a quill. There is no radical difference between a harpsichord and a spinet. The reason for the names is geographical. What the English called a harpsichord, in the form of a grand piano, the Italians called the *clavicembalo* and the French the *clavecin*. The virginal, or spinet, was the same sound-making mechanism in square piano form. The French called the same instrument an *épinette*, while the Italians called it a *spinetina*.

"The clavichord, which was Bach's favorite instrument, came in about 1400 A. D. When the key was pressed down, a brass wedge arose from below the string and set it in vibration. Its tone was feeble and its keyboard was usually limited to four octaves. Bach also was very fond of the harpsichord and composed his splendid 'Italian Concerto' for that instrument. The harpsichord was the principal keyboard instrument for one hundred and fifty years. Domenico Scarlatti wrote six hundred compositions for this instrument. It was the custom for conductors, directing orchestras, playing their works, to conduct from the harpsichord. Handel and Haydn did this.

"It is a real thrill to join in this work of reviving an art of one of the most delightful and colorful periods in history. But it must be revived in verity in its true colors. Whether how perfect a reproduction of a great masterpiece of Titian, Raphael, Rembrandt, Rubens, or Velasquez might be, it is far from being the original. If we would hear how the music of the wonderful period of Elizabeth and her continental contemporaries actually sounded to them, it must be restored through the instruments used in that florid and roccoco romance. It is time that the American people had an opportunity to hear this music in the original, and not in a copy."

## Music and Study

## How Many Kinds of Staccato Are There?

Q. What do these two marks and placed over a note mean?

2. What is the meaning of M when placed like this, M. D. C.?

3. In the Standard Graded Course Vol. 6, page 5, there is a question under in the book, *Fugue in the Gurdian*, in the ninth measure from the end, there are three quarter notes.

Ex. 1



and the meter is two-four time. How shall they be played?—E. C.

A. Your first mark is a portamento-staccato and your second a half-staccato. There are supposed to be three types of staccato: the first (.), called port-

amento-staccato, in which the note is held about three-fourths of its value; the second (.), the plain-old-staccato, in which

the note is held about half of its value; the third (.), the pizzicato-staccato, in which

which the note is held only about a quarter of its value. However, such close distinctions are impossible, and it would certainly be better if we did away with the third variety. As a matter of fact, the length of the tone depends on the value of the note and the style of the composition rather than on the kind of staccato mark.

2. The letters D. C. stand for *Da Capo*, meaning that you are to repeat from the beginning. M. M. before D. C. probably stands for Minus; the directions then meaning to repeat the minus from the beginning after playing the trill.

3. My copy of this work does not contain the section you mention, but here is the way to treat the affair: count two until you learn the trick of playing them the common multiple of three and two is six; therefore, count three to each of the two notes, and two to each of the three notes, as in this exercise:



Count six and see that your right-hand notes come on one and four, while the left-hand notes come on one, three, and five. Perhaps it will help you also to think of your rhythm as being like this:



## How to Produce a Chime Effect on the Organ

Q. Can you tell me how chimes or ringer-like chime effect can be produced on a pipe organ? I am interested in what kinds of stops I should have to what kind of stops I should not have. I'm interested in organ directing, too. I play the organ and the piano. Should I specialize in being a teacher of music or go to a specialty school? I've been told that if I go to a conservatory, I would only be able to give private lessons; is that really true? Perhaps you can straighten me out, as I am not sure what you give me some names of some noted organ schools that would be good to study at. —C. J.

A. Music schools vary a good deal in what kind of chime effect can be produced on a pipe organ, depending on what courses they offer. I advise you to go to a school that has a good department of music education so that while you are studying piano, organ, singing, harmony, and other musical subjects, you may also be preparing yourself to teach in both grade and high schools. You will also want to take some

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Mus. Doc.

Professor Emeritus  
Oberlin College

Mus. Ed., Webster's New International Dictionary



A. It seems to depend on the particular organ being played. Trustis in his book "Organ Registration," Page 58, says: "Different organs with different organs have produced bell effects with special combinations of pipes peculiar to the individual organ. On one organ I heard 16 ft. Flauto 2 ft. and Vox Humana produce a good bell imitation. On another organ a soft Gedekke in the Gt. coupled with a Harmonic Flute of 8 ft. note and a Tremolo in the solo organ, with which is combined a soft Celeste in the S. produces a fairly good bell effect."

But another writer, Gordon B. Nevin, in "A Primer of Organ Registration," says: "The best substitute is possible, where a Celeste is available it is sometimes possible to produce a realistic imitation by playing staccato on the combination of Celeste and Gross Flute—if the latter is not too loud. But as a general thing it is better not to attempt any literal imitation."

## Where to Go to School!

Q. I am a graduating from high school senior and am interested to what kind of school I should go to because of the immaturity of children's voices even in the senior high school. I would like to have my voice classed as a specialist in the field of vocal music. While we are trying to develop our voices, it is admirable for young boys and girls to have any systematic voice training along musical lines. This is performed by an advocate of the plan that is continuing new and up-to-date. If it is consistent with your financial ability, I advise an expression of your opinion on the subject of liability or inadvisability of carrying on such work in grades seven and eight.—W. R. H.

course entirely outside of the college of music—such as English, history, foreign language, etc. The proportion of time given to these three fields (music, music education, and academic subjects) varies greatly in different colleges and conservatories and there is considerable difference of opinion about the correctness of this arrangement. Some educators think that the most important thing is to have a "broad education" without much regard for music, but I feel that the student of music must first of all be a good musician, else he will not be able to lead and inspire pupils. But of course he must learn to be a fine teacher too, and he ought to know something about at least one or two other fields. If you can't find a teacher who can give you some names of some noted music schools that would be good to study at, I would suggest that you write to Professor Burnet Tuthill, Southwest College, Memphis, Tennessee, asking for a list of schools in the Northwest that have good music education departments.

Who Wrote  
The Star-Spangled Banner?

Q. I have made a long study of this

topic and consulted many books, publications and copies of the *Anecdotes* and the *Star-Spangled Banner*. I find no mutual agreement and so many unconvincing arguments that it is a loss to understand why some patriotic American in the musical business does not get busy and settle the question once and for all. I am of the opinion that credit should be given neither to Armid nor to Smith, but where it rightfully belongs to the author of the poem. The Philharmonic-Symphony Society prints the poem on its programs with credits given to Key and Smith, but I have given their attention but got only the reply that as Grove gives Smith credit, that is good enough for them.—C. L. M.

A. Evidently you are not familiar with the rather exhaustive study that the late Oscar Sonneck made of this very controversy. It was begun in 1907 when Dr. Sonneck was Chief of the Music Division of the Library of Congress. The first report on the subject was issued in 1909, but Dr. Sonneck continued his research, and an enlarged edition of the report, in book form, was finally published in 1914. After considering all the evidence, Dr. Sonneck decided that John Stafford Smith was the composer of the tune *America in Heaven* (which is, of course, the tune to which *The Star-Spangled Banner* was sung), and his conclusion has been accepted as final by practically everyone ever since. If you are interested in Mr. Sonneck's report I am sure you will be able to find a copy of it in the New York Public Library. Look for Sonneck, O. E.: *The Star-Spangled Banner*. Other readers may obtain a copy of the book by sending 85 cents to Superintendent of Documents, Washington, D. C.

## Should Boys and Girls Have Voice Training?

Q. Because of the fact that some of our people disagree with some interested parents in regard to the place of voice training in the public schools, I am writing to ask you to give your opinion as to whether you consider it a specialist in the field of vocal music. While we are trying to develop our voices, it is admirable for young boys and girls to have any systematic voice training along musical lines. This is performed by an advocate of the plan that is continuing new and up-to-date. If it is consistent with your financial ability, I advise an expression of your opinion on the subject of liability or inadvisability of carrying on such work in grades seven and eight.—W. R. H.

A. Voice instruction in the public schools is quite a different thing from instrumental instruction, because of the immaturity of children's voices even in the senior high school. I would like to have my voice classed as a specialist in the field of vocal music. While we are trying to develop our voices, it is admirable for young boys and girls to have any systematic voice training along musical lines. This is performed by an advocate of the plan that is continuing new and up-to-date. If it is consistent with your financial ability, I advise an expression of your opinion on the subject of liability or inadvisability of carrying on such work in grades seven and eight.—W. R. H.

As to schools, I advise you to write to Professor Burnet Tuthill, Southwest College, Memphis, Tennessee, asking for a list of schools in the Northwest that have good music education departments.

Ex. 1

THE ETUDE

## Basic Harmonic Principles Simplified

by Frank Patterson

Frank Patterson was born in Philadelphia, Pennsylvania, January 5, 1871. He studied composition with Dr. Hugh A. Clarke at the University of Pennsylvania, violin with Stoll and Schmidt, and later composition with Thulie and Rheinberger in Munich. He played viola with the Los Angeles Symphony Orchestra, and from 1911 to 1933 he was on the editorial staff of the *Musical Courier* in New York. He has written three operas, and many works for large orchestras. He is the author of several courageously original books upon music and musical theory, the best known of which is *"The Perfect Modernist."*—EDITOR'S NOTE.

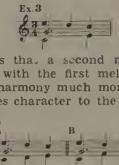


FRANK PATTERSON

But suppose the note E is omitted from the harmony:



On the first beat of the bar occurs the entire chord: C-E-G, but as the melody progresses the harmony becomes incomplete. Of this there are several things to be said. The first is that it does not matter, since the harmony is remembered. The second is that the matter may be remedied by merely moving up the bass, C, to E on the third beat:



The third is that a second melody may be written to go with the first melody which will complete the harmony much more satisfactorily because it gives character to the bar.



This is countercropt. The rule is extremely simple: the second melody must express the same harmony as the first melody, and there must be no consecutive parallel fifths.

This does not mean that fifths are taboo, as they used to be—they are often used in present day music—but it does mean that in such a simple phrase as the above they would be out of place.

There are always musicians who argue against this. However, you cannot find a progression of consecutive parallel fifths to fit in with the above problem that will express the major chord. Note these examples:



This is one of the two objections to fifths. The other is that they are ugly. Though fifths are expressive, like everything else in music, one must know when, where and how to use them.

Now we're back to the problem at hand.

We have above, Example 4, a simple melody, a simple harmonic, a simple counterpoint. What other elements are to be considered?

1. Architectural arrangement. 2. Harmonic arrangement. 3. Continuation.

The first of these is the simplest and commonest; it is the nearest associated to the mass harmony mentioned at the beginning of this article. It consists of introducing some sort of rhythmic motion into the accompaniment, repeated chords, arpeggios, and the like.

The second introduces altered harmonies. These are harmonies resulting from the use of counter melodies. One of them appears above, Example 4b, on the second beat of the bar, G-D-F. These being three of the four notes of the dominant seventh chord, G-B-D-F, we are justified in calling the chord a passing dominant; that is, an altered chord, an alteration of the tonic basic harmony.

It is vitally important to remember that the introduction of such harmonies must never mar the "feel" of the simple, fundamental harmony expressed by the original melody, in this case the tonic of C major.

(Continued on Page 640)

SEPTEMBER, 1942

MY JOB IS WRITING SPORTS and my hobby is listening to music. When I leave the ball game, someone usually says, "Well, pal, off to the opera, eh?" and grins at me as though he were considering the possibility of slapping my wrist. When I arrive at the opera concert hall I get this, "What? You here again?" followed by a sniff as though I had brought the odor of training quarters into sacred, scented atmosphere.

During the day I live with athletes and coaches, write about their doings and frequently smack a handball or enjoy a swim with them. But because they have found out about my hobby, they sort of wonder about me. At night if there is anything musical going on, I'm among the regulars in my town who never miss an opera, concert, recital, ballet or symphony. But since it has gotten around about my job, they, too, suspect me.

Apparently my athletic associates and my concert companions both consider me a "queer duck" because they hold to the old belief that the aesthetic and the athletic just do not have anything in common.

But there is proof that this opinion is wrong.

For instance, we have all expected that the maker of music is a "regular guy," enjoying his sports as much as the next fellow. Now after months of hauling the sharps and flats folks back stage for interviews, and conducting other research to get the straight stuff on their private lives, I've found that they are not far behind my perspiring pals of the athletic field in their sports interests.

Take No. 1 in the music field—Paul Robeson, the broad-shouldered Negro bass who still looks magnificently fit to stop a power plane on the gridiron. In his college days at Rutgers he was an all-around star, winning his "R" in four major sports. He played center in basketball, caught in baseball, hurled the discus in track and wound up a brilliant three-year varsity football career by being named All-American end in 1918. He financed his graduate course in music at Columbia by playing pro football on weekend ends, and he bounded the opposition about with such gusto that several fight promoters tried unsuccessfully to argue him into going into training as a heavyweight caulk-flower contender.

#### Tenor and Handball Champion

Few people have such a great variety of sports hobbies as tenor Richard Crooks. When he made his début at Carnegie Hall, it was just three years after he had won the finals of the New York State handball championship. On his world concert tours before the war he fished for big ones in Switzerland, New Zealand, Australia, the Argentine, the east and west coasts of Africa and the fjords of Norway.

Crooks is an expert pistol shot, fencer, skier, mountain climber and golfer. He studied fencing for months under the master, Aldo Nadi, to pre-



NINO MARTINI  
Like Richard Crooks and many other artists, Martini is an experienced horseman.

and after a battle of more than an hour, he reeled in the season's biggest tarpon.

Lauritz Melchior, the giant Danish tenor, who is famous for his Wagnerian rôles, spends much of his free time in hunting, a hobby that has developed a practical side. Now he shoots his own costumes and sometimes those of his wife. The deer skin he wears in "Siegfried" is from an animal he bagged. A panther he brought down in South America has been made into a coat for Mrs. Melchior. Away from opera and concert engagements, he hunts in the Maine woods or North Dakota and occasionally his hunting trips take him into Canada and Alaska.

The outdoors is more than a hobby with barton John Charles Thomas. It is his home. He spends as little time as possible ashore under a

# Music and Athletics

## A Famous Sports Writer Talks on Musical Artists

by Al Wesson

pare for the rôle of Romeo at the Metropolitan Opera House and became so adept with the sword that duelling is now one of his favorite pastimes. Once on a fast downhill ski run in New England the slats flew out of control, and he crashed into a clump of bushes with the result that he was decorated for his next concert with a broken arm and black eye. As a fisherman his skill is surpassed only by his luck. One day in Florida before starting a siesta on his front porch, which overlooked an inlet, he tossed out a line just in case something might happen by. After he fell asleep a pull on the pole suddenly jerked him to his feet.

Norman Cordon, American basso, also performs well on the links but does not dare boast about his score around home, as his wife, Deane Van Landingham, is one of North Carolina's lady champs. Cordon, however, upholds his end of the social and athletic prestige around Linville, North Carolina, through having won the undisputed hog-calling championship of the county.

Mario Chamlee, a leading tenor at the Met for many years, first found that he had a voice when he used to yell at the quarterback to throw him the ball while playing football at the University of Southern California. Chamlee, whose first name is really Archie and who was known to his gridiron mates as "Cham," was a fire-eating, pass-snagging speed burner at end. He took the name of Mario when he made his début at the Metropolitan as Mario Cavaradossi in "La Tosca."

#### Tennis Players and Horsemen

Tenor Kurt Baum was a champion souller and diver in Europe and also used to box with Max Schmeling. Nino Martini has surprised more than one star tennis player with his ability on the court. When in New York, he plays regularly at the armory with Manuel Alonso, former Spanish Davis Cup Star. Besides having a snappy net game, Martini is an expert horseman.

Another horseman among the tenors is Allan Jones. The young singer from Scranton, Pennsylvania, who divides his time between movies and the concert stage, makes his hobby pay by running a riding academy near Hollywood with the movie actor, Robert Young. Baritone Donald Dickson thinks so much of badminton as a hobby and conditioner that he tries to get in two sessions of the game daily, an hour of it before breakfast and up to two hours after lunch.

Conrad Thibault was becoming a baseball star when singing practice pulled him away from the diamond. For his own work-outs now he plays tennis or goes ice skating, but for spectator purposes he regularly roots for "dem bums" at Brooklyn. Leo Durocher used to play in a neighboring town as a kid, and Thibault is a rabid fan whether he can see and hear Lippy Leo in action with the Dodgers.

Violists never seem to worry about their delicate touch and sensitive fingers when they are disposing themselves away from the concert stage. Jascha Heifetz and his ex-movie star wife, Florence Vidor, who live at Harbor Island, Newport Beach, California, are familiar figures around Balboa Bay where they spend much of their time aboard their yacht. "The (Continued on Page 636)

# SONG OF THE MOLDAU

From the Symphonic Poem, "The Moldau"

B.SMETANA

Arr. by William M. Felton  
From the Symphonic Poem, "The Moldau" is one of the finest works of the great Czechoslovak composer. The Moldau is one of the stately rivers of Europe. It flows through the city of Prague. The work is the second of a cycle of symphonic poems entitled "My Country." Grade 5.

# ROMANZA APPASSIONATA

The Etude takes especial honor in presenting an excellent piano arrangement of Mme. Chaminade's extremely beautiful *Romanza Appassionata*. Written by her at the age of eighty, it has all the fervor and youthful character of her famous pieces written years ago. The same composition in its original form as a cello solo appeared in the March Etude, Grade 5.

CÉCILE CHAMINADE

Andantino M.M. = 60

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Grade 3½.

## SERENADE MEXICAINE

VERNON LANE

Tempo di Tango M.M. = 84

Sheet music for "Serenade Mexicaine" by Vernon Lane, Grade 3½, Tempo di Tango (M.M. = 84). The music is written for piano and consists of eight staves. Fingerings are indicated above the notes in various staves. The music includes dynamic markings such as *mf*, *p*, *f*, and *dim. e rit.* The score features a mix of treble and bass clefs, with some staves in common time and others in 2/4 or 3/4 time. The piano part includes harmonic notation with Roman numerals and sharps.

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Grade 8.

## MISS COQUETTE

WALLACE A. JOHNSON

Waltz moderato M.M. = 120

Sheet music for "Miss Coquette" by Wallace A. Johnson, Grade 8, Waltz moderato (M.M. = 120). The music is written for piano and consists of eight staves. Fingerings are indicated above the notes in various staves. The music includes dynamic markings such as *mf*, *Fine*, *Ped. simile*, and *D.C. al Fine*. The score features a mix of treble and bass clefs, with some staves in common time and others in 3/4 time. The piano part includes harmonic notation with Roman numerals and sharps.

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CHUCKLES  
CAPRICE

WILLIAM M. FELTON

Grade 4. Lively M.M. ♩ 108

*f*

*mf*

*ff*

*f*

*mf*

*p*

*mf*

*a tempo*

*mf*

*Trio*

*mf*

*f*

*D.S.* *mf*

*D.C. Trio*

# THE GLIDER AND THE GULL

MILO STEVENS

Grade 2½.  
Gracefully M.M.♩=60

*L.h.* over *r.h.*

*cresc.*

*mf*

*Fine*

*mp*

*mf*

*D.C. al Fine*

# TO SOMEONE

Emily Guiwits

Moderato

*mf*

Im needing some-one to go home to,

Or some-one to come home to me,

For to go home to my-self, or to come home to my-self, Is lone-some as lone-some can be:

But you see, I am quite a bit "choos-ey," Just an-y-one never will do:

For if home I am go-ing, or home I am com-ing, I want no one there but just you,

no one there but just you!

*rit.*

*a tempo*

*rit.*

*a tempo*

*rit.*

*ten.*

*L.H.*

*colla voce*

# BEHOLD, WHAT MANNER OF LOVE

Text from the Scriptures

Andante (♩ = 80)

CLAUDE L. FICHTHORN

*mf*

Man shall not

live by bread alone,

But by ev'ry word that pro-ceed-eth Out of the mouth, the mouth of God. SOLO

*colla voce*

*mp* *a tempo*

Be - hold, what man - ner of love the Fa - ther hath be - stow'd on us, that we should be call - ed, that

*Sw. p* *Solo Stop*

*Ped.*

we should be call - ed the sons of God. Be - hold, what man - ner of

love, be - hold, what man - ner of love the Fa - ther hath be - stow'd up -

*rit.* *a tempo*

on us.

*a tempo*

Bless the Lord, O my soul, and for - get not, and for - get not

*Sw. n.f.* *Gt. f.*

*Piu moto* (♩ = 108)

all His ben - e - fits;

Più mosso (♩ = 120)

Bless the Lord, O my soul,  
Bless the Lord, O my soul and all that is with-  
in me, bless His ho- ly name.  
Who re- deem-eth thy life from de- struc- tion; Who re-  
deem-eth thy life from de- struc- tion,— Who crown-eth thee, Who crown-eth thee, Who  
crown-eth thee with lov-ing kind-ness and with ten-der mer- cies.

Tempo I.

Bless thou the Lord, O my soul!  
molto rit. a tempo  
molto rit. Sw. Vox Humana or Celeste calando  
Solo Stop  
ppp

## PARADE OF THE MARIONETTES

Tempo di Marcia

VIOLIN: L.h. pizz. 3 3 V

PIANO: L.h. pizz. 3 3 V

GAYLE INGRAHAM SMITH

STATELY MARCH

IN G

J. LAMONT GALBRAITH

(15) 60 5554 321

Maestoso M.M.  $\text{♩} = 108$

MANUAL

(G) (7)

Gt. f to Sw.

PEDAL

Ped. 6-8

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THE ETUDE

SEPTEMBER 1942

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## RONDO

SECONDO

FRIEDRICH WILHELM MARPURG  
(1718-1795)  
Arr. by Leopold J. Boe

Arr. by Leopold J. Beer

**Allegro moderato M.M. ♩ = 104**

A musical score for piano and voice, page 2. The score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various dynamics like p, mf, and cresc. The bottom four staves are for the voice, with lyrics in German. The vocal parts include dynamic markings such as f, p, and mf, and performance instructions like "r.h." and "l.h.". Measure numbers 1 through 10 are indicated above the staves.

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## RONDO

PRIMO

FRIEDRICH WILHELM MARPURG  
(1718-1795)  
Arr. by Leopold J. Beer

Allegro moderato M. M. ♩=104

Allegro moderato M. M. = 104

This image shows the first page of a musical score for piano and violin. The score consists of two staves: a treble clef violin staff on top and a bass clef piano staff on the bottom. The music is in 2/4 time. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 1 starts with a piano dynamic (p) and a forte dynamic (f). Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 concludes with a piano dynamic (p).

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*THE ETUDE*

LONDONDERRY AIR  
FOR STRING ORCHESTRA

IRISH FOLK SONG  
Transcribed by George F. McKay

Moderato espressivo

The musical score consists of five staves of music for a string orchestra. The instruments are listed on the left: 1st Violin, 2d Violin, \*Viola, Cello, and Bass. The music is in common time, mostly in B-flat major, with some sections in A major. The tempo is indicated as "Moderato espressivo". The score includes dynamic markings such as *mf cresc.*, *mf decresc.*, *f*, *rit.*, and *p*. The violins play eighth-note patterns, while the lower strings provide harmonic support with sustained notes and eighth-note chords.

\*3rd Violin published, for use only in absence of Viola.  
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*THE STUDY*

The continuation of the musical score adds two more staves: Viola and Double Bass. The music remains in B-flat major with some sections in A major. The tempo is "a tempo". The score includes dynamic markings such as *pp*, *p*, *mf cresc.*, *f*, *rit.*, and *mf decresc.*. The violins continue their eighth-note patterns, while the double basses provide deep harmonic support with sustained notes and eighth-note chords.

SEPTEMBER 1942

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## President John Quincy Adams Picturesque Musical Impressions

(Continued from Page 581)

Mozart's "Titus," made a deep impression on him when he heard it in St. Petersburg. Church music particularly the masses of the Roman and Greek Catholic Churches, had a profound effect on him. Of the music of the Greek Catholic Church, which he heard so often during his years at the Court of Alexander I, he frequently records. "The voices were adroit and often added," he found the Rossini opera "Imperiale" good.

Throughout his life the music of the human voice was one of the great delights of John Quincy Adams. Before politics and the cares of public office began to fill all his time and mind, there are frequent records of conversations about music in many of his diaries and letters.

### Impression of French Music

The French he believed to have a particular enthusiasm for music, and had shown it in the "Marseillaise," which was the great hymn of the new Republic, born and fostered in its needs and tribulations.

During the Hundred Days, Adams

was in Paris, and on March 21, 1815, while at the Opera he saw the Royal Arms torn down from the curtain and the royal box, and the Imperial Eagle of Napoleon mounted in its place. Later after Napoleon's final downfall, he attended Mass at the Tuileries in celebration of the return of the Bourbons.

In England, during March 1816, the only mention of Beethoven in all his writings appears. The music played at the ball given by the wife of the victory over Napoleon included, "Israel in Egypt" and "The Marble Bride." The old story of "Don Juan." The author is named Herold. The music was fashionable, dull in the Rossini style, without harmony, without sentiment, without humor, without passion, and like all the new music I have heard for the last ten years, a general gangle for sore throats. There can be no clearer proof of the degeneracy of musical taste than the desertion of the Matrimonio Segreto," the Molinai, Theodore, Tukipano, Grétry, Méhul, Delagras, and Boieldieu for such trashy, warbling, trilling insignificance, as this we yawned over till eleven o'clock." Certainly

everything that I have ever heard

upon that instrument."

And then for seventeen years there is no mention of music in any of his writings. Whether he had no occasion to record any vivid impressions, or simply lacked the time to set them down in his diary during the greatest years of his political life, is not to be known to-day. Music was a constant recreation, but he failed to confide to his diary what it meant to him after his greatest came upon him.

It is certain, though, that he was in constant touch with changes in musical taste, and was undoubtedly a constant attendant at musical performances whenever he had leisure.

July 25, 1833, at Boston, he writes:

"Went to the Tremont Theatre where a French company from New Orleans was performing. The piece of new music which opened the victory in 'Israel in Egypt' and 'The Marble Bride.' The old story of 'Don Juan.' The author is named Herold. The music was fashionable, dull in the Rossini style, without harmony, without sentiment, without humor, without passion, and like all the new music I have heard for the last ten years, a general gangle for sore throats. There can be no clearer proof of the degeneracy of musical taste than the desertion of the Matrimonio Segreto," the Molinai, Theodore, Tukipano, Grétry, Méhul, Delagras, and Boieldieu for such trashy, warbling, trilling insignificance, as this we yawned over till eleven o'clock." Certainly

a fierce and penetrating criticism. As his long life of devoted service to his country and his fellow countrymen drew to its close, John Quincy Adams was persuaded to make a tour of the West, which turned out a veritable triumph. Everywhere he was received with honors that had never been granted him even when he was President. His cup of joy overflowed, but he was sad. Perhaps he felt the end approaching.

"Somewhere between Cincinnati and Pittsburgh, on November 14, 1838, the last mention of music appears in the diary, "A beautiful girl of about twenty, seeing me dis-spirited, came and set down by me and cheered me with several delightful songs."

A hundred years later, American musical taste is still more devoted to songs than to any other form of musical art. The great emotions of the Revolution may not have evoked any strains that stirred the human soul, but the Civil War certainly did. And ever since the emotional surge of the American people has been best expressed in the songs of the day. They may not be the finest music, but they are the very rarest, the most perfect bits of pure Americana. John Quincy Adams would have been the first man to recognize that fact, though he would probably have found difficulty in expressing his opinion of the "trash, warbling insignificance" of much of to-day's popular "songs of the week."

July 25, 1833, at Boston, he writes:

"We held our organ in our church, and could not afford to spend \$100. What type of organ would operate most successfully on the instrument? Would the type which makes more noise than the other types on the market, be more noisy, and ought to get out of working order?" P. M.

## ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

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## THE ETUDE MUSIC MAGAZINE

Theodore Presser Co., Publishers

1712 CHESTNUT STREET, PHILADELPHIA, PA.

## Start the Children with

### Rhythm

(Continued from Page 596)

musical movies, and plays, all are attended regularly, so the children learn to interpret well what they hear.

Visits to museums are made frequently to study music in art and paintings. Out of these visits grow the making of primitive instruments of other nations. These instruments are used for performances and played and have been exhibited in schools, studios, and camps for study. The instruments are made from discarded objects and converted into works of art, as so many of the children draw and paint beautifully. Those children who are able to decorate their instruments, do so in a most artistic way. Of course they learn to play them also.

Radio performances play an important part, since the incidental music for children's plays on the "air" require these primitive instruments for sound effects, so students learn the trick of radio performance at an early age. This in many cases has proved to be a great factor later in life, especially for many one who makes his profession.

Pupils carry on this work at camps during their vacations. There they have an opportunity to create their own plays and compose their own music. Also, stage sets, props, costumes and other projects needed to complete plays are carried out by the campers individually or in teams. Youngsters naturally have a sense of creation and can create without much difficulty once they get started. Music choral clubs also are an asset to the untrained child. Very often such children come in and gradually join in the choirs and find themselves truly musical. The result is gratifying, as they usually will study music upon their return home. In some cases, such students take it much more seriously and produce very satisfactory work.

Whether or not a young person plans to make music his life's work, the general musical education received from his early rhythm band training is, without doubt, of immense cultural and artistic value as a background for his development. He carries it with him throughout life. It stirs his enthusiasm, broadens his outlook, and certainly makes a better American of him.

Here is a selected list of pieces for rhythmic orchestra or juvenile rhythm band (Piano and Toy Instruments).

Arrival of the Brownies, Bert R. Anthony. Triangle, Tambourine, Cymbals, Sand Blocks, Whiplash, Drum.  
At the Circus, P. Valdemar. Violin, Triangle, Tambourine, Castanets, Castanets, Cymbals, Drum.

Cymbals, Drum.

Christmas Bells, A. Seidel. 3 Water Glasses or 4-tone Trumpet, Triangle, Bells, Castanets, Tambourine, Drum.

The Coming of Santa Claus, Frank L. Eyer. Triangle, Tambourine, Sleigh Bells, Whiplash, Drum.

Daffodil Waltz, F. A. Franklin. Violin, Triangle, Tambourine, Castanets, Cymbals, Drum.

Moment Musical, Op. 94, No. 3. F. Schubert. Trumpet in C, Triangle, Tambourine, Cymbals, Castanets, Quail, Drum.

Night Riders, Galop, Frank H. Grey. Triangle, Tambourine, Cymbals, Horses' Hoofs, Drum.

Sleigh Bells, P. Valdemar. Triangle, Tambourine, Castanets, Cymbals, Whiplash, Sleigh Bells, Drum.

A Snowy Christmas Eve, Allene K. Bishop. Triangle, Tambourine, Sleigh Bells.

Song of the Drum, Anna Priscilla Fisher. Triangle, Tambourine, Sand Blocks, Rattle, Cymbals, Drum.

The Tin Soldiers Parade, A. Louis Scarforn. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

A Winter Carnival, Charles Leoco. Triangle, Tambourine or Jingle Sticks, Cymbals, Sand Blocks, Whiplash, Sleigh Bells, Rhythmic Sticks, Drum.

With Floss Flying, Frank H. Grey. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

The Young Bugler, Karl Merz. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

## Keyboard Concerts on the Air

(Continued from Page 632)

young people in understanding the issues of the world conflict. The new radio school year opens on Monday, October 5. Dr. Carleton Sprague-Smith, chief of the New York Public Library music section, again is to annotate on the Tuesday music programs, called *Music on a Holiday*. Set up with the cooperation of the Music Educators National Conference, these programs are to be broadcast around the principal holidays observed in this hemisphere. Teachers should obtain manuals of these programs for the coming session, since detailed information on all programs can be obtained in this manner well ahead of time. Listeners interested in obtaining information regarding any of the programs, should contact the Columbia School of the Air, care of the Columbia Broadcasting System in New York City.

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Cymbals, Drum.  
Christmas Bells, A. Seidel. 3 Water Glasses or 4-tone Trumpet, Triangle, Bells, Castanets, Tambourine, Drum.

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Acknowledgments, Charles Leoco. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

The Etude Music Magazine Reader's Digest, Frank H. Grey. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

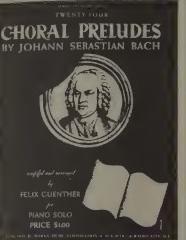
The Etude Music Magazine Readers' Magazine, Frank H. Grey. Triangle, Tambourine, Castanets, Cymbals, Sand Blocks, Drum.

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(Continued from Page 597)

ployed by many students is that of using the left hand as a primary device for the holding of the violin or viola. The muscles that are being used in the support of the weight of the instrument are of necessity not free for other actions.

The right arm is without doubt the major factor in the development of the student's technic. It holds the bow and performs difficult tasks to accomplish. While the younger students can acquire a facility of the left hand, it is in the problem of bowing that the majority have their disappointments. Yet with proper guidance and sufficient mental control the complicated problems of bow technic will find occasional opportunities for complete relaxation. Unless

In order to isolate any particular relaxation may be realized. Unless the students are able to maintain a balance between muscular contraction and its release all action will be more or less restrained.

With the beginners, one of the most difficult positions to maintain muscular relaxation and muscular repose is that when placing the left arm in playing position. Since the playing position for all of the stringed instruments requires an unaccustomed position, there is naturally a certain amount of undue strain. If the student will lower the arm into a relaxed position at the first sign of this muscular contraction and thus repeat the action with each recurring symptom, he will in time find it possible to maintain this playing position without tension. Final technical equipment in the left hand will depend largely on the size of the hand in which this position is first established and by eliminating the tightening of arm muscles and rigidity of fingers and thumb in anticipation of holding the instrument. It is at the early stages of the student's training that the foundation must be laid for a natural unconstrained position.

Some Common Faults

Another factor which may be a definite liability to the student's technical capacities is that common fault among many of our high school violinists and violists of raising the left shoulder, so that it serves as an aid to the holding of the instrument. Another common enemy to relaxation and responsive, and various degrees

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(Continued on Page 639.)



## Selling Your Musical Ability

(Continued from Page 579)

The average teacher seems to think that the prospective patron should be started with the nice things that others, great and small, have said about him. Therefore he confines his circulars to vanity "press notes" that usually make a very small appeal to the usual possible patrons. "Ask the man who owns one" may have been a very good slogan for the Packard car, but if the manufacturer had stopped with that, the company would have sold many cars.

If you are preparing a circular it is a good practice for you to start your copy just as though you had invited your prospective customer to your room and were talking directly to him. For instance:

### Make Music the Light of Your Home

Yes, life has become tremendously complex and involved since the joyous days when the young folks gathered around the piano and babbled over the "college songs," while Ma, out in the kitchen, was fixing the sandwiches and things. Yet, our young people of to-day are just as much attracted by music in its newer forms, if it is presented to them intelligently and agreeably. This does not mean that honest practice may be escaped. Whether in solo playing or ensemble playing or group singing, music is one of the things which holds the home together, makes it a mirror of culture and delight, conserves energies rather than dissipates them, and tears down the barrier of domestic security around many young people who might otherwise stray into dangerous fields.

Major John A. Warner, famous penologist, Superintendent of Police of the State of New York, and himself a notable piano virtuoso, salutes in a conference secured for The Etude Music Magazine:

"Music in the home is of unquestionable value in the upbringing of children. I earnestly wish that every child in the country might have such an advantage. There would be far less needless trouble for the police if this were the case. One of my musical friends here was saying, 'Put your boy in a band, and save him from being a bandit.' And again, 'If you want to keep your boy away from saloon bars and prison bars, give him musical bars.' I heartily endorse these slogans. I say this in all seriousness. Everything I have seen in my calling indicates that crime is very largely due to a gradual letting down of the good old standards of morality and right conduct. The public does not seem to realize that the so-called crime waves have been due to this same domestic collapse. Music study in the life of the home tends to pre-

serve high standards. The child who, during the formative period, concentrates upon beautiful music, cannot permit his mind to rest upon crime."

In my contacts with crime I have never met a criminal who had a worth while training in music. In fact, I have never known a criminal who had had a musical training even in a slight degree."

Some of American leaders in many fields have made similarly significant statements. The practical value of music study, entirely apart from the fascination of the beautiful art, is an investment and also an obligation which no individual or parent can afford to neglect.

If you are really interested in the welfare of any young person, it will be a privilege to talk to you and tell you some of my qualifications and experiences in teaching youth, as well as adults. My phone number is [redacted]. Give me a call and I shall be glad to arrange a meeting.

**ELSIE J. PARRINGTON**  
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Compare such a circular as the foregoing with the following:

**ELSIE J. PARRINGTON**  
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"Miss Parrington played the Chopin 'Nocturne' in four tempos." — *The Putnam Corner Gazette*

"Miss Parrington's touch was much admired." — *The Funktown Torch*

"Miss Parrington was grace itself at the keyboard." — *The Wabash Daily Eagle*

Pupils Solicited

Of course, the circular suggestion we have made could be good or bad, depending upon how well individual you want to make your presentation. The late Theodore Presser had a way of saying about any piece of advertising copy, "Always make it just a little



different." Extravagant or freakish advertising, on the other hand, may be just as unproductive as is complete or trivial advertising. If you have anything especially distinctive about the way in which you teach, let us help you put it in as engaging a phrase as possible, always remembering that by far the greater number of people you expect to reach are painfully ignorant of piano techniques or methods. The names of the illustrious pedagogues who are responsible for the methods you use may look very big in the musical world, but ten to one with Dad they don't have any significance compared with Joe DiMaggio, Gene Sarazen, Lou Louis, Charlie McCarthy, or Mickey Rooney.

Another possible circular, pertinent to the times, might be done upon the idea:

### Music a Wartime Necessity

In this you might present the fact that in England, musical activities have advanced over thirty per cent since 1939. Copy of the handsome poster, "Forward March With Music," now issued gratis by the Presser Foundation of Philadelphia, will provide you with splendid material for such a circular.

Well directed promotional advertising may prove very advantageous to the teacher. The results may not be immediate, but substantial business is not produced over night. Newspapers in America are now doing a great deal of collateral, promotional advertising. That is, in order to develop the interests of any group of advertisers, they insert editorial advertisements (not press puffs, the Gods forbid!) which express in strong, truthful, direct terms what many of their advertising patrons are trying to bring out.

It is only natural to expect that those who are looking for a desirable teacher will scan that section of the newspaper where musical advertise-

"There will be peace in the world when you are grown up, Sonny. We are fighting now so that you may have a whole lifetime to work out your own happiness and peace, and know never the heartbreaks and utter waste of war... so that you may know only the worthwhile things of life, the pure inspiration of great music, the radiant adventure that the Arts can make of life!"

"That is what we want for you, Sonny. A world in which idealism, beauty and culture will still matter. Your piano studies now are an important part of the future we plan for you. Appreciation and understanding of music—the ability to create the inspired melodies of the great composers, will open wide new horizons and add richness to every day of your life."

"Our children of today are our hope for the future. They are the vital link between a world at war and a world at peace... for the age that is coming to birth, the brave new world, is their world!"

"You can assure your child the cultural and mental advantages that are

presented. When this section is enriched by the publisher with good, promotional, editorial advertisements the individual's advertisement is fortified. Newspapers all over the country have been helping advertisers through this legitimate process."

The ERNIE feels that it may say, without any violation of good taste, that THE ERNIE, through its long promotion and musical activity, and its international appeal, has in this way been of very great practical help to all classes of musical advertisers. The presentation of the great truths about music has of course been of real business significance to widespread musical interests. THE ERNIE's appeal is distinctly national and international, and not local. A national medium may be responsible for the very great success of a teacher, a college, or a conservatory with a large sectional appeal in the musical field. We have traced, with pride, the history of many such successes brought about through such ERNIE advertising.

If your appeal is restricted and you do not look for patronage from far-spread sections, your wise employment of local newspapers may prove a very definite help.

As an illustration of the way in which a metropolitan daily employs promotional advertising, we are reprinting, by permission of Sydney Loewenberg, promotional advertising manager of the New York Journal-American, an editorial message advertisement (one of a fine series) which is headed by the picture shown on the first page of this editorial.

This striking picture appeared at the head of one of a series of promotional advertisement messages which were published in the New York Journal-American.

"This striking picture appeared at the head of one of a series of promotional advertisement messages which were published in the New York Journal-American.

It is true that a certain limited number of individuals seem born with an ability or a natural instinct for the control of nerve impulses, whereby they are able to bring into play certain muscles to the exclusion of others which would restrict their freedom of action. It is because of this muscular complexity, that bowing should be given the spotlight in the student's practice sessions.

When the approach to bow and finger technic is presented as a mental problem instead of a problem of "speed," then our high school orchestra string sections will develop proficiencies which will enable them to do justice to the compositions that make these technical demands upon our young musicians. Yes, the basis for improvement of the technical equipment of our young string players is definitely "More thinking—less speed."

\* \* \*

### Musical Flare

According to a computation made recently by the National Music Council, there are thirty-one women in the country's sixteen major symphony orchestras. Nine of these are harp players; eleven are violinists; five are violoncellists; three play the viola; one is a celesta player; one plays the oboe; and one is a horn player.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

## Appraising the Accordion Teacher

(Continued from Page 637)

for their parents and friends but also represent the best possible form of advertising. Semi-annual formal concerts with prominent guest artists are essential for established accordion schools. An early fall concert often proves a great stimulus for arousing students from their summer lethargy and getting them back into concentrated study again. Ensemble groups with weekly rehearsals also serve to stimulate interest.

Teachers should help their students to secure playing engagements for small local social affairs. Valuable experience can thus be gained and continued appearances will remove every vestige of stage fright and nervousness.

Before closing the subject, there are a few more questions we would like to ask teachers who have not been particularly successful. Do you make a study of each individual pupil so that you may know the best way to teach him? Five different students often mean five different methods of approach in teaching. Are you punctual with your lesson periods, or are you continually late in your schedule, so that students finally decide there is no use being on time as you are always late.

Are you careful always to be attractively dressed and well groomed? Remember that young folks like to hold up their teachers as models. Have you a pleasing personality? Do you always greet your student with a cheery smile or do you carry your personal worries over into the lesson period so that you are preoccupied and a little irritable? Do you make your criticisms constructive and yet kind? More harm than good is done by caustic criticism and ridicule.

The successful teacher should have an attractive studio and waiting room for his students and should provide musical magazines and other musical literature for them to read while they wait for their lessons. Many a student has been introduced to fine musical literature in this way.

All of these remarks are intended to prove that success is not built upon ability alone. To be sure, ability is vitally essential, and without it one cannot go far, but there are many other things which contribute to success. Each attribute must fit in its respective place to form the perfect complete pattern.

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## Technistories for Boys and Girls

(Continued from Page 627)

When the winds are resting, I row slowly, swinging Upwing."

And Betsy laughed.

At last Jack dipped into the water the cypress tree oars. "These are Downdip," said Jack Knife. "These oars dip straight down and up, when the wind blows from the west and fishing is the best."

"I hear swishy little songs in the water when you row," said Betsy.

"Yes," said Jack, half to himself, "these are my singing oars, slinging to the winds and the waves."

"What does the West Wind whisper?" asked Betsy carelessly.

Jack Knife spit on his pointer finger, pointing up to the winds and said,

"Wind in the West  
Fishing is best."

"When the wind is in the East what happens?" asked Betsy.

"Wind in the East  
Fishing is least."

"And what does the North Wind blow?" said Betsy quizzical and more carelessly.

Jack Knife answered,

"Wind in the North,  
Do not go forth."

Jack Knife kept listening each day to his three sets of oars Upling, Upwing, and Downdip, singing little wacky songs swishing in the water. Each morning he spit on his pointer finger, pointing up to the winds and said,

"Wind in the West,  
Fishing is best."

"My three sets of oars weather all kinds of weathers. Upwing flings my elbow. Upwing swings my elbow. Downdip dips itself straight down and up."

"So we went on. Betsy Beedlewas and Jack Knife were married. Three children came. And their names were Upwing, Upwing, and Downdip."

Now play the pieces. In "Jack Wakes Up" your elbow tip swings up whenever you sing "up" and "stretch," and your arm dips down at "dawn" and "yawn." When "Jack Tests the Wind" be sure to use up swing oars on all the dotted half notes.

For "Jack's Upwing Oars," you or your teacher put down the damper pedal. Then sing the melody. Everytime you sing "fling" you play, using the upwing oars. Sweep your elbows high into the air and let go of the keys that come back and touch them with the tips of your fingers before you finish.

For "Jack's Upwing Oars," you sing the tune again, but this time your elbow oars play slow up circles (exactly like rowing) as you hold the

keys down gently.

In "Jack's Downdip Oars," you play measures 2, 4, 6 and 8 with downdip oars—just like softly dipping the paddles of a canoe in the water.

## Basic Harmonic Principles Simplified

(Continued from Page 603)



Here, at Example 6a, the original measure (4b) is written in four parts. The introduction of the dominant seventh chord does not in any way interfere with the "feel" of the tonic harmony, and there occurs the familiar effect of a passage of parallel sixths. But at 6b the alto, instead of returning to C, descends to B-flat, which, obviously, throws the whole thing out of line unless the continuation admits of the use of such a chord.

The third element is continuation. No matter what the continuation may be, the basic harmony of the first bar still remains as it was: the tonic of C major, and the chord with B-flat, the apparent dominant seventh of F, is actually an alteration of the tonic of C major.

Suppose the continuation is thus:



In the second bar, Example 7b, occurs the subdominant of the key of C. At 7b we have an altered harmony introducing the note A-flat into the subdominant of C; just another altered chord created by an added passing melody. It is by the use of such altered chords that the student may introduce into his music the beautiful harmonies he finds at the piano.

But with all of this simplification it is not to be assumed that the study of part-writing by the old rules may be regarded as worthless. On the contrary, the more complete are the student's flights of imagination at the keyboard, the more difficult will they be to use in orderly composition. Spread out the piano and we see the problem from another angle:



At the very first chord we begin  
(Continued on Page 648)

THE ETUDE

## FRETTE INSTRUMENTS

### The Guitar—Classic, Plectrum, Hawaiian?

By George C. Krich

AT THE BEGINNING of another teaching season a question will be asked by many prospective guitar students—one that has come to us frequently by letter: What type of guitar do you advise me to take up? Thirty or more years ago this problem was quite simple, since before that time we knew of only one type—the "standardized" as it will now, the classic guitar—a string with gut and silk strings and played with a pick. Then there came upon the American scene some players from Hawaii, singing their native songs and playing a guitar with six metal strings, using a steel bar placed across the strings with the left hand, and striking the strings with right hand fingers, the thumb and first and second fingers being enforced with steel thimbles. This is the instrument we know as the Hawaiian guitar; its sentimental charm and appealing tone qualities, when rendering the native Hawaiian music or ballads of other lands have endeared it to a large portion of the American public.

Then later we witnessed the birth of another type of guitar, one also with six steel strings, but played with a plectrum or pick, and with fingerboard technic similar to that of the classic type. This so-called "plectrum guitar" was the answer to the prayer of dance band and orchestra leaders for a new voice in their ensembles; they wanted an instrument with a sonorous, mellow and subdued tone quality, in dispensing their "sweet music," and they found that this guitar ideally suited their purpose. In order to compete with the penetrating tone of the saxophone, clarinet and trumpet, it was deemed advisable to increase the size of this guitar. The top and back were carved like the violin and violoncello and the F holes contributed further to its appearance as a professional instrument. In recent years electric amplification has been the means of providing this guitar with a tone volume equal to that of any of the other orchestral instruments.

Now in order to advise anyone intelligently on what type of guitar he should choose, it is necessary to take into consideration a number of things, bearing in mind that another question usually comes up at the same time, "Which is the easiest to learn?" Here we have children and also grown ups, who know almost nothing about guitars, but who were attracted to it by hearing someone play on the radio. They do not know whether it is a Spanish or Hawaiian

guitar, but simply that they liked the tone of it. In this case, the teacher should demonstrate the different types, by playing a simple melody on each one in turn and then get the listener's reaction. Let us suppose that the prospective pupil is strongly impressed with the Hawaiian guitar and wants to know what he can do with it.

#### The Hawaiian Guitar

This guitar has some things in its favor, especially in the case of children. It is inexpensive. Its tone is appealing. Using the steel bar and picks seems more like playing than practicing; even during the first lesson most pupils learn to get a fairly good tone from the instrument, and after a few lessons they begin to play tunes. If furthermore, the teacher uses a properly graded course, pupils will progress rapidly, and they will keep interested especially after they begin to take part in ensemble playing with others of their own age. Care must be taken in selecting the right kind of music, which should be no trouble to the teacher, as there is a large volume of standard and popular music available for Hawaiian guitar. The same holds true for grown ups who prefer this type of guitar. Even if their practice time is limited, they will progress rapidly, if they are properly guided by a competent teacher, and in time will be able to play their instrument well enough to pass many enjoyable hours in their own home. While this article is intended primarily for young players, we cannot refrain from stating that those with exceptional talent will find many opportunities for financial and artistic advancement in the radio and orchestra field.

#### The Plectrum Guitar

This instrument is often called "Spanish guitar." Although most Spaniards play the instrument with the fingers, it is played also with a pick, and for that reason, we recommend it for children. They are able to get a fairly good tone from it in a short time and to play easy pieces after a few lessons—achievements which keep them interested. It is well adapted to playing popular music and especially for playing accompaniments to songs and taking part in ensemble work. The heavy steel strings do not break easily and they keep in fairly good tune, which helps to keep young pupils from getting discouraged. During these busy times (Continued on Page 648)

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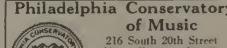
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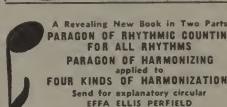
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Ful in the blanks with articles of clothing.

1. Robin _____	(by Dekoven)	6. Wooden _____	(by Victor)
2. Dance by (Chaminade)		7. The Spanish _____	(by Bix)
3. At the Fancy _____	(Ball (by Gurliit))	8. The Three Cornered _____	(Ballet de Falla)
4. Lavender and Old _____		9. _____ (By Ravel)	
5. Put on Your Old Gray _____	(by Wenrich)	10. Oh! Dem Golden _____	(Bland)

**The Highway**  
By Florence L. Curllis

I'M GOING TO finish this story before I practice," said Bob to himself one evening.

After supper his head nodded, and he found himself in his chum, Roy, at the crossroad. One part of the road sign said, DO IT NOW, and the sign pointing in the other direction said, ANY OLD TIME.

"Let's take the ANY OLD TIME road and see where it goes," said Bob.

"Yes, let's," answered Roy. "It looks better than the other."

They walked and walked and walked until they came to a high wall. "I wonder what's in there," said Bob.

"We'll soon find out," answered Roy.

So they pounded on the gate and called: "Let us in."

"Not now; some other time," a voice from within answered.

"We've walked a long distance, and we're tired. Please let us in now," pleaded the boys.

The gate swung slowly open, and a guard man greeted them. "This is the Land of Fortune. Do you think you should be here?"

"I hope not," Bob told him. "Anyway, we'll rest a minute. Why, listen to all the children in here. What are

## Betty Meets Some "Good Neighbors"

(A Playlet)  
By Ernestine and Florence Horvath

### CHARACTERS AND COSTUMES

**BETTY** — A girl in ordinary attire.  
**COLUMBUS** — Tunic cap, long sleeves.  
**CUBAN BOY** — Cotton cap, straw hat.  
**SOUTH AMERICAN GIRL** — Tin, white cap; white blouse with puffed sleeves; red ribbons on shoulders; red sash; green, white and red skirt.  
**SOUTH AMERICAN BOY** — Tiny red cap; white blouse; green bolero and trousers; red sash.

### THE PLAY

(Enter Betty. Goes to Book. Lifts it, so all may see.)

**BETTY:** Why—here's a book about Latin-American music! (*Opens it.*) How interesting! (*Sits down. Appears to read.*)

(Enter Columbus. She looks up.)  
**BETTY:** (surprised) Oh! You—look just like—Christopher Columbus!

**COLUMBUS:** I am! Columbus! (*Laughs.*) May I tell you a little about Latin-American music?

**BETTY:** You? I didn't know you—

**COLUMBUS:** Had anything to do with Latin-American music? Well, on my first voyage to America, just four hundred fifty years ago, I brought not only men, supplies and ships; I brought—music! During

voice, with the voices of my men, in a song of thanksgiving! Thus, I helped bring European music to the southern Americas.

**BETTY:** Why—that's splendid!  
**COLUMBUS:** Besides, I was among the first to hear the original, or Indian, music of your good neighbors. For instance, at Haiti, the Indians performed acrobats or dances, and sang native songs for me.

**BETTY:** Columbus did have much to do with the beginnings of Latin-American music!

**COLUMBUS:** Now you tell me the rest of the story.

(Betty starts to read. Voices. Enter "Good Neighbors.")

**SOUTH AMERICAN BOY:** Allow us to tell it!

**PUERTO RICAN GIRL** (advancing, clicking castanets) — We come from Puerto Rico, Cuba, South America and Mexico (indicating). After your time, good Columbus, conquistadors brought additional songs to the southern Americas. These songs spread throughout our countries.

**CUBAN BOY:** Then Africans came to our shores, with their music and rhythms.

**SOUTH AMERICAN GIRL:** Additional settlers from various parts of the Old World contributed their ideas. So, Latin-American music became a blending of many types!

**BETTY:** How interesting! I'm beginning to understand.

**MEXICAN BOY:** In Mexico, we love songs. One of our favorites is *Cielito Lindo*. (*Plays it.*)

**CUBAN BOY:** In Cuba, the habanera, a dance brought from Spain, has been fostered. It is the national dance of Cuba. (*Plays La Pecadora* by D. Costa, or *any other habanera*.)

**PUERTO RICAN GIRL** (clicking castanets): Puerto Rico loves another Spanish dance—he bolero! (*Plays Little Bolero* by Henri Ravina, or *any other bolero*.)

**SOUTH AMERICAN BOY:** South American marches, sambas and tangos

(The trying days of the voyage, I allowed my men to sing. They sang songs of the Old World—religious songs and hunting songs.)

**BETTY:** I did not know that!

**COLUMBUS:** When we actually landed at San Salvador, now called Watling Island, I, myself, sang! Upon stepping on the shore, I lifted my

(Continued on Next Page)

From South of the Rio Grande

## Junior Club Outline

### The Piano History

When we speak of piano music we usually think of present day pianos with their sustained tone, but much of the music played to-day was written for earlier instruments.

A Bach wrote for the clavichord. When was this?

Bach wrote two sets of twenty-four preludes and fugues to prove that a new system of tuning which was then coming into use, and in which he was interested in establishing, would make it possible to compose and play with equal freedom in all major and minor keys and to use all modulations. What did he call these books of preludes and fugues?

The next development from the clavichord was the harpsichord (spinets and virginals being small harpsichords). In Haydn's day it was the custom for the conductor of an orchestra to "fill in" on the harpsichord and conduct with his hand at the same time. When was this?

During Mozart's life the piano was developed and he wrote many sonatas and twenty-five concertos for the new piano. When was this? For Bach, Haydn and Mozart dates, refer to Outline in September 1941, January 1942, and March 1942 Etudes. e.Why was this instrument called the "forte-piano"?

### TERMS

- f. What is a glissando?
- g. What is a modulation?
- h. What is a cadenza?

### Keyboard Harmony

There are other important chords in music besides the tonic, subdominant and dominant (or I, IV, and V, as we call them for short).

The triad on the second degree of a major scale is a minor triad, called the supertonic (or II, V, I in several major keys without stumbling. (Refer to Keyboard Harmony for Juniors for further use of this chord.)

### Musical Program

Most of the music written before the year eighteen hundred could more or less be included in a harpsichord music program.

I played very much the music in The Junior Etude: I used to play the piano, I was thrilled to read about Helen Keller in The Etude, I used to play the piano for my mother when I played the violin pieces in The Etude. My sister plays the piano partly for me when I play the violin pieces in The Etude. If a Judson student writes a piano piece for me to read this letter I will be delighted because my last name is the same as yours.

From your friend,  
JEAN NARSON,  
Massachusetts

## Junior Etude Contest

### SUBJECT FOR THIS MONTH

### "Music in Warlike"

The Jinxus Erine will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under eighteen years of age, whether a Junior Club member or not. Contests will be given a rating of honorable mention according to age as follows:

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than September 22nd. Winners will appear in the December issue.

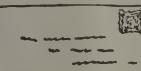
**CONTEST RULES**

1. Contributions must contain not over one hundred and fifty words.
2. Name and class, X, B or C, in the lower right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write your address on the back of your paper.
4. Do not have anyone copy your work for you.
5. Clubs and organizations may hold a preliminary contest and to submit not more than six entries (two for each club).
6. Entries which do not meet these requirements will not be eligible for prizes.

### My Ambition

By Linda Greenberger (Age 10)

Pieces lively, sweet or gay. These I practice every day. If others learn, then so can I. And all I have to do is try. And hope that some day I may play As well as teacher does to-day.



**DEAR JUNIOR ETUDE:** I was born in a country where my father was a good musician. He always took me to the opera and we played in the orchestra. From the early days my ambition has always been to sing in opera because it is a wonderful art. I have studied vocal and instrumental music. I have prepared for that career ever since I was five years old. I have traveled to Europe and began my piano study in Canada. I have also studied voice and piano and I play piano. As a soprano singer must sing in several languages.

The radio I have listened to the Metropolitan Opera, and I get the libretto of the operas. I am learning to sing. I am listening to the broadcasts of interpretations of great artists. I am learning to sing each season. *Play ahead of me, but is worth while!*

From your friend,  
HILDA LUNA (Age 18),  
Ottawa, Canada

### Music in My Home

(Prize winner in Class C)

Music plays a big part in my home. I have two sisters and two brothers, all of whom play a musical instrument. Since my mother was a wonderful musician, both in singing and playing, and she started us on some instruments, we all have learned to play. We are not all gotten to be very good yet but later we hope we may be able to have an orchestra in our home. I play the piano, my brother the organ, my sister plays flute and piano and I play cornet. We all like music and look forward to it in our life when we can perform together.

I think everybody should have some music in their home where there is music to hear in a home where there is no music.

Howard Megordon (Age 11),  
Minneapolis

### Two-in-One Puzzle:

The initials of the following words, when correctly arranged will give the name of a well known composer.

1. Bicycle propellers
2. A lapse of time
3. A short letter
4. A deep grotto
5. Found on a cow's head

The first Junior Etude Red Cross blanket is finished and will be pictured next month. Knitted squares are being received for more blankets.

### Music in My Home

(Prize winner in Class B)

Music is the happiness of being in a truly happy family of six. From the time when we children were small and began regular practice, although we still remain amateurs, we have developed a family orchestra consisting of violin, cello, double bass, horn, piano and flute; also a mixed quartet in singing, a treble trio and an instrumental solo and duets. Frequently the six of us give family concerts in the afternoon.

To day, more than ever before, music is a center of interest and unity in our family and we have many friends who share our love of music. We all play the piano. With the music we make and what we get on the radio we have very nice times in our musical life.

Frances Whitehead (Age 16),  
Kentucky

### Honorable Mention for April

### Scrambled Puzzle:

Betty Litscher; Alme Bolvert; Joan Grindell; Dwight Remond; John and Anna Glenn; Rosemary Penne; Alice Keyser; Charlene Jernigan; Howard Phillips; Betty Reed; Dorothy Okonski; Leonard O'Neil; Helen M. O'Neil; Mary Lee Lazarus; Carol Hartman; Helen Doherty; Arnold Dolin; Ruth Fritsch; Don Julian; Eddie Vassar; William Watson; Goodman; Mildred Watson; Maurice Snair; Marilyn Skolnick; Christine Czech; Madeline Leinen; Constant Bolvert; Richard Horsted; Eddie Taschek; Wisconsin

### Music in My Home

(Prize winner in Class A)

When I was a baby I had infantile paralysis which left the fourth finger of one hand paralyzed. I was unable to use this hand until I was two and a half years old, and when I started to talk I sang everything I said.

Now all my family sings or plays except myself. I am the only one in the family. My oldest sister plays the piano organ. My mother plays the violin. My brother plays the trumpet. We all play the piano. With the music we make and what we get on the radio we have very nice times in our musical life.

Jean Wade; Margaret Kallick; Marjorie Minor; Eleanor C. Kanhsler; Saralee Askin.

## Betty Meets Neighbors

(Continued)

are well known. I shall play a tanzo. (*Plays El Choclo by A. Villoldo.*)

**SOUTH AMERICAN GIRL:** May I play another? (*Plays Dengoza by E. Nazareth or El Irresistible* by L. Logatti.)

**COLUMBUS:** You look as if you would play now, Betty.

**BETTY:** Yes, I shall play a song loved by all Americans. (*Plays La Poloma by C. de Yradier, "Good Neighbors."*) smile.)

**COLUMBUS:** Methinks you are good friends, after all this!

**BETTY:** (as all join hands in front of map): We are. And music will keep us good neighbors—and friends—always!

CURTAIN



Juniors of Wapa Koneia, Ohio

### Prize Winners for April Scrambled Puzzle:

**Class A:** Kathryn Ruth Walker (Age 15), Illinois  
**Class B:** Mary Elizabeth Long (Age 14), District of Columbia  
**Class C:** Barbara Negeborn (Age 11), New York

### Music in My Home

(Prize winner in Class A)

When I was a baby I had infantile paralysis which left the fourth finger of one hand paralyzed. I was unable to use this hand until I was two and a half years old, and when I started to talk I sang everything I said.

Now all my family sings or plays except myself. I am the only one in the family. My oldest sister plays the piano organ. My mother plays the violin. My brother plays the trumpet. We all play the piano. With the music we make and what we get on the radio we have very nice times in our musical life.

Frances Whitehead (Age 16), Kentucky

### Honorable Mention for April

### Music in My Home

(Prize winners in Class B)

Grace E. Harris; Barbara Hendrickson; Ernestine Dan Dorsey; Barbara Martin; Lillian Rita Hoffman; Bob Lynn; Marion East; Mary Doherty; Betty Lynn; Ann McHale; Constance Coopers; John Gates; Marie Sorenson; Anna Jones; Ruth Olson; Billie Keck; Betty Conn; Kathryn Ruth Walker; Virginia M. Swauer; Audrey Anne; Barbara Diane; Frances Foy; Jean Wade; Margaret Kallick; Marjorie Minor; Eleanor C. Kanhsler; Saralee Askin.

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## Master Conductors

## Master Records

(Continued from Page 590)

blurred passages in the paraphrase on the whites from "The Bat" on the second side of the disc are not representative of the pianist's playing at its best.

*Oscar Levant in a Recital of Modern Piano Music.* Columbia set M-508.

It was inevitable that one of the recording companies would bring forward an album of piano solos by this popular artist, since he has become quite famous as a musical encyclopedia via the radio show "Information Please." Through the years Levant has earned quite a reputation as a performer of Gershwin's piano concertos. Perhaps for this reason his playing here of the three Gershwin Preludes emerges as his best contribution. The two Etudes by Jellobinsky as well as a Prelude and a Polka by Shostakovich are also well played.

*Nelson Eddy in Concert Favorites.* Columbia set M-507.

The title should have been Radio Favorites, since most of the material here is more familiar of the air than in the concert hall—except as encore. Eddy's best qualities are evidenced here in his simple selections—smooth vocal production and admirable diction. But only in one song *Water Bay*, does he succeed in conveying any real feeling; this remains, as a matter of fact, one of his most persuasive performances on records. The other songs are *Trade Winds* and *Mother Carey's Keel*; *Shortnin' Bread* (Wolfe), *Route March* (Stock), *Boots* (Felman), and two arias from "The Marriage of Figaro" (Mozart). In the latter selections, the baritone's singing is definitely lacking in style and feeling.

*Masenet: "Le Cid"—Pleurez mes yeux;* *"Hérodiade"—Il Est Doux Il Est Bon;* *Suzanne Sten (mezzo-soprano) with Columbia Opera Orchestra, direction of Eric Leinsdorf.* Columbia disc 71368-D.

The dark beauty of Miss Sten's voice is heard to advantage in *Chimene's* lament from "The Cid." Here her singing is accomplished with sentient warmth and dramatic thrust. We have heard few singers who have voiced the final phrases of this air so thrillingly as Miss Sten. Singing *Sotome's* air from "Hérodiade" in a lower key than it was written, Miss Sten is less successful.

*Meyerbeer: Dinorah—Shadow Song:* *La Gioconda* with Victor Symphony Orchestra. Victor disc 11-8225.

Miss Pons' voice emerges from this recording far more characteristic than it did from her recent Columbia disc of this aria.

Next  
Month

## ETUDE HIGHLIGHTS FOR OCTOBER



GIOVANNI MARTINELLI

### MARTINELLI'S PLEA

Metropolitan's famous tenor, Giovanni Martinelli, one of the foremost singers of the past quarter century, has definite ideas upon the rôle of Americans in opera which will interest aspiring singers. You will find his article stimulating.

### CAY CARUSOS OF THE CIRCUS

Dan Bayer, famous singing clown, received \$25,000 a year and your great granddad may have been one of his fans. Read this amusing entertainment. The article also lists the picturesque singing clowns of yesterday is crowded with interesting Americana.

### UNCLE SAM

Emmanuel Pernamman, one of the foremost artists of Paris, has come to the United States to teach German, where he has been professor of violincello playing at the Berlin Hoch Conservatory. He has come to America at the appearance of the blessings of the New World. He volunteered to make a long and exhaustive tour of the country, "not to play for the boys." He was taken ill and died shortly before his return. Uncle Sam's death secured his vital impressions of musical training in our camp.

### YOU CAN BEGIN AT FORTY

Ellen Amer, whose very practical and pithy spoken articles have helped many a housewife to realize that she can make in the height of life, and have a both good time doing it.

### THE CLASSICAL CZAR TIN PAN ALLEY

Franklin D. Roosevelt's works have been more easily appreciated by the popular song freebooters than those of Tchaikowsky. Sigmund Spaeth tells how this has been done in an amusing article.

### GOALS IN MUSIC STUDY

Our new affiliations with Latin America have made many delightful surprises. Brazil's famous pianist, Jose Feliciano, and his wife, Cecile Magone, are a serious and significant artist and his opinions are very significant. You will be delighted with his article.

## The Guitar—Classic, Plectrum, Hawaiian?

(Continued from Page 641)

children as well as grown-ups usually find the time for practice limited, but if this time is intelligently used, progress will surely result. As already remarked the main purpose of the Plectrum guitar is to enhance the rhythmic section of the dance orchestra. A competent professional guitarist is continually in demand. But again we say that the guitar is the instrument "par excellence" for the amateur player and always will be so.

### The Classic Guitar

The word classic" is applied to this instrument, not because of the music of the old masters which may be performed upon it, as it is also capable of producing any of the modern compositions, but because of its romantic history dating back several hundred years. To play and appreciate this guitar requires a person of discriminating tastes, with an acute ear and love for the beautiful in music. It is not our purpose to give here a history of the guitar or speak of the many great artists and composers who have devoted their lives to the development of this instrument and its music. This has been

done in previous issues of this column. Our aim is to give a word of advice to those thinking of taking up the study of this guitar. If you wish to select a musical companion for life that will never fail you, as long as you remain true to her; if you love a beautiful quality of tone; if you are willing to devote from one to two hours daily to delve into its intricate technic until you are able to play the music of Tarraga, Sor, Giuliani, Mertz, Bach, Schumann, Albeniz, Granados and others, then by all means decide on the classic guitar. Whether you as an amateur confine yourself to the easy compositions of these masters or those of declining difficulty, whether your ambition and perseverance help you to become a concert artist, or in either case you will have no occasion to regret it. The satisfaction of having mastered this instrument will amply repay you for the time and effort you have spent on it.

We could recite many instances, where not only young students but players of outstanding ability on the Plectrum guitar later turned to the classic guitar and found it an additional outlet for artistic endeavor.

## Basic Harmonic Principles

### Simplified

(Continued from Page 640)

to realize that the placing of the parts is important: how attain sonority? how avoid too wide spacing? Problems are inevitable, and one of the surest ways to cover them all is to tabulate the common chords and then experiment. For such experimentation, chords must be tried with their upper and lower notes in all possible positions.



Now take, for instance, the first square, using the C major triad and the A minor triad. Here both chords have the root in both bass and soprano. Note what problems arise in the part-writing.

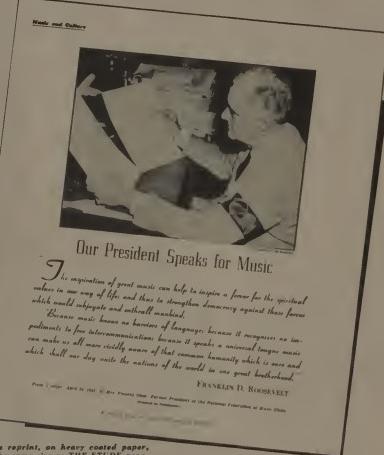


This excellent discussion will be continued in the October ETUDE.

THE ETUDE

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# Music, The Home Front ...and You!



Nearly 300,000 have thus been distributed as a public service. Later, THE ETUDE published in the issue for last June a hand-some full page portrait of Franklin D. Roosevelt, together with his forceful opinion upon music at this vital moment entitled "Our President Speaks for Music." Many copies of this page have been requested for framing. It has now been reprinted on heavier paper to meet this demand.

There are a few thousand copies of the poster remaining and a limited number of the reprints of the President's opinion. While the supply lasts, copies will be sent to you entirely without cost, upon receipt of a postal request to The Presser Foundation.

A recent survey of a large cross section of the country indicated that music leaders and teachers "everywhere" propose using these important messages "for the duration."

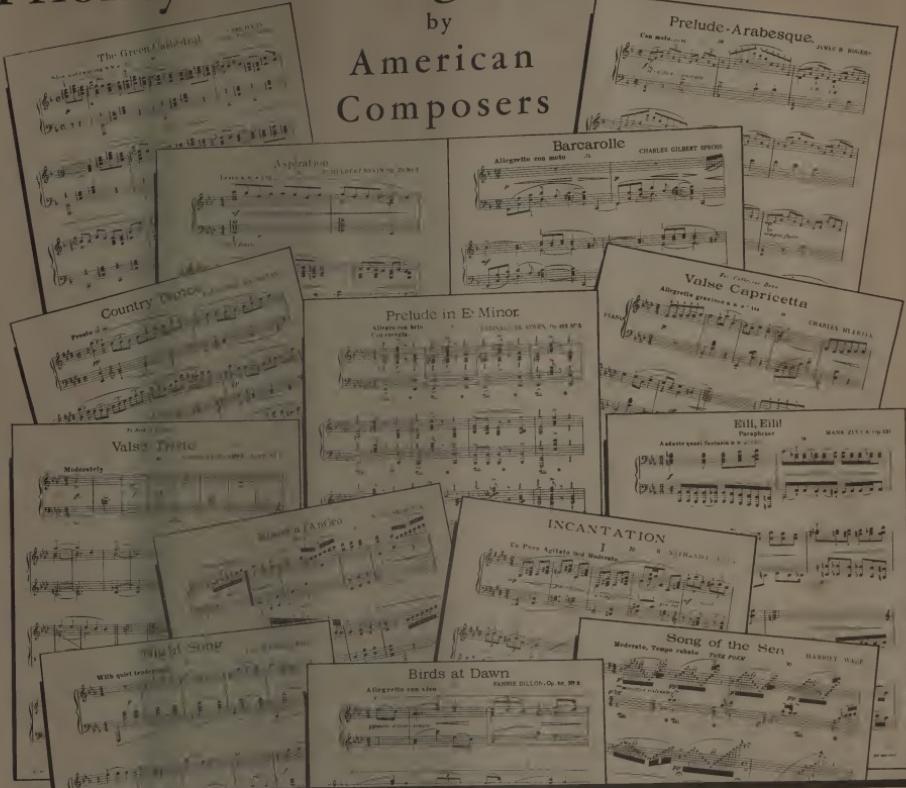
Newspaper reprints of these opinions upon the value of music in our present great need have already mounted into millions. Send for your copy to-day.

\* The Presser Foundation, 1717 Sansom St., Philadelphia, Pa. \*

# Priority-Deserving Piano Numbers

by

American  
Composers



The Following Lists Represent Other Piano Solos Appealing to Critical Interest and Developed Taste

W. CAVEN BARRON <i>Lullaby</i>	.50	CHARLOTTE E. DAVIS <i>Valse in A Flat</i>	.50	ARTHUR NEVIN <i>The Fire Fly</i>	.50	GERTIT SMITH <i>Alpine Rose</i>	.50
HOWARD BROCKWAY <i>Serenade, Op. 28</i>	.50	REGINALD DE KOVEN <i>Douglas the Bayou</i>	.50	REGINALD DE KOVEN <i>Teocatella</i>	.75	JOHN PHILIP SOUSA <i>Album Leaf</i>	.50
FRANCIS H. BROWN <i>Minnehaha (Laughing Water) Polka</i>	.10	A. ALISTER KRAMER <i>Rhapsody</i>	.75	ETHELBERT NEVIN <i>Washed in the Wash</i>	.75	CHARLES GILBERT SPROSS <i>Time of Lilac</i>	.40
CHARLES WAKEFIELD CADMAN <i>To a Comedian—Three Moods</i>	.50	ALEXANDER MACFADYEN <i>Mimosa, 'Arioso'</i>	.50	ARTHUR NEVIN <i>March of the Pilgrims</i>	.50	HARRIET WARE <i>The White Moth</i>	.40
				JAMES H. ROGERS <i>Prelude</i>	.50		

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